Ronald Reagan's Great Right Hope, by Lally Weymouth

Fashion: Easy, Breezy—and Priced-Right—Summer Style

NEW YORK

HOLLYWOOD'S BRAT PACK

BY DAVID BLUM

Rob Lowe, Judd Nelson, and Emilio Estevez in the forthcoming *St. Elmo's Fire.*

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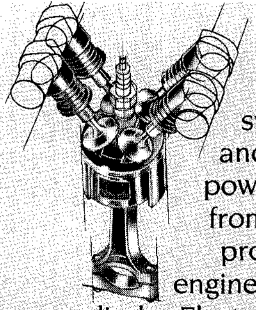

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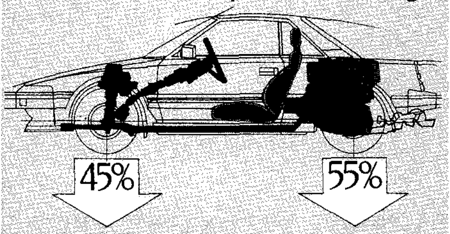

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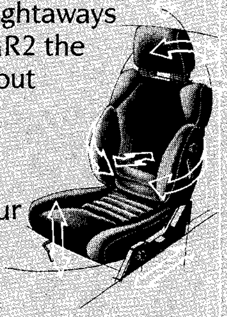

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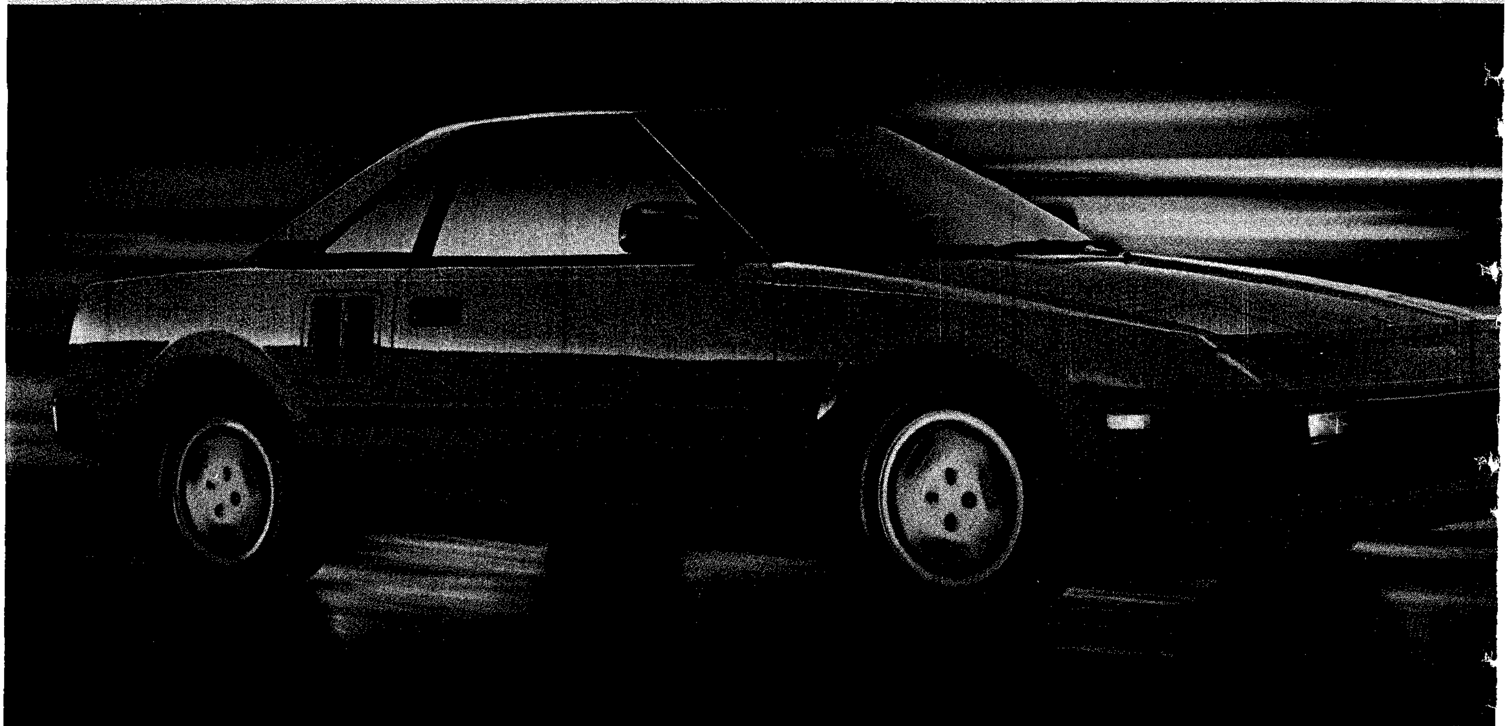

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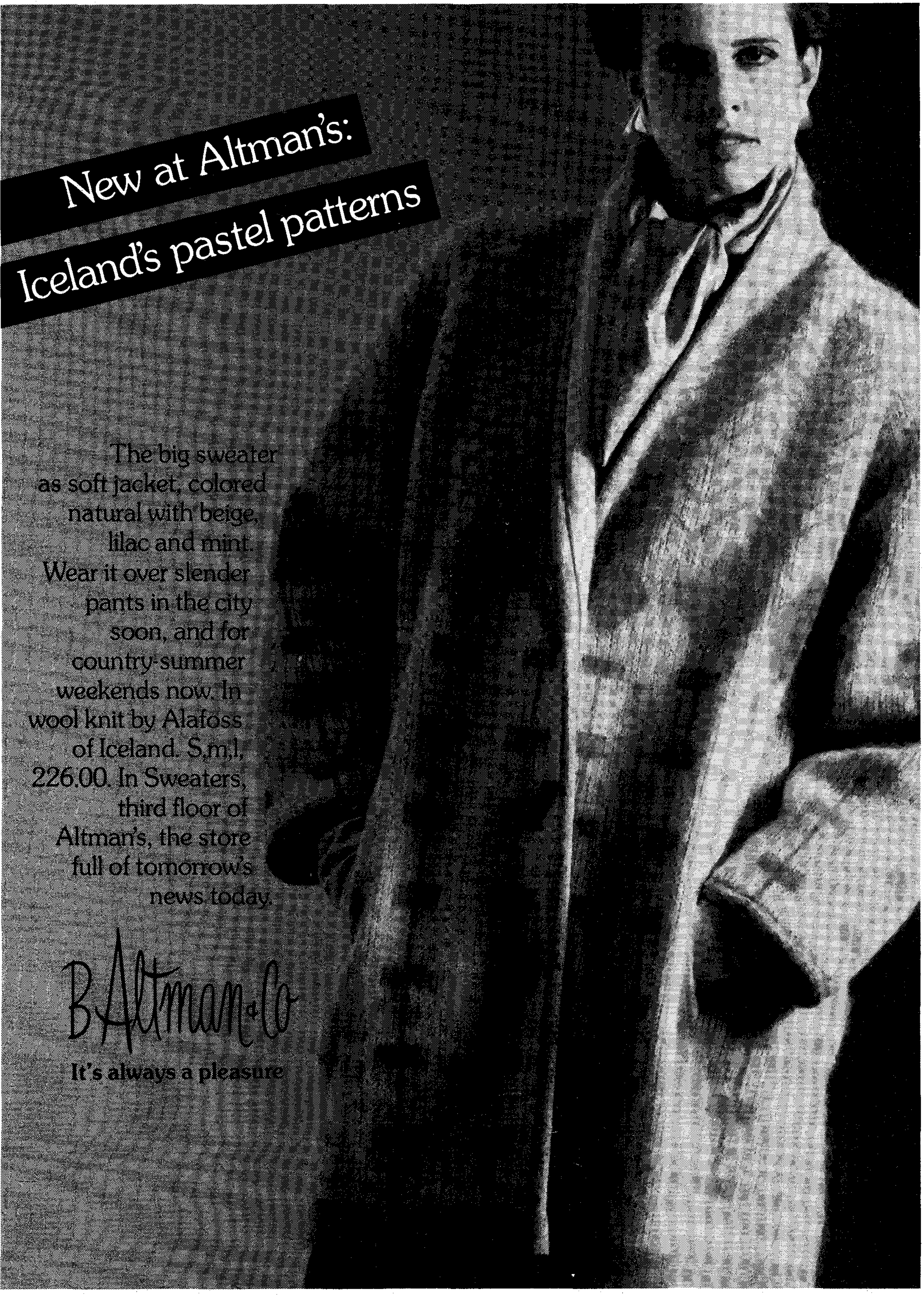

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VOL. 18 NO. 23 JUNE 10, 1985

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BY DAVID BLUM

There is a new breed of actor in Hollywood: Like the Rat Pack of the 1960s, they are hot young stars on the prowl. In this gang are Tom Cruise, Emilio Estevez, Rob Lowe, Judd Nelson, Timothy Hutton, Matt Dillon, Nicholas Cage, and Sean Penn. They party together, and they've acted together in such movies as *Taps, The Breakfast Club,* and the upcoming *St. Elmo's Fire*—most bypassing the years of study that success in acting has usually required. Because their movies make money, Hollywood needs them more than they need it—which is what makes them the Brat Pack.

48 The Great Right Hope

BY LALLY WEYMOUTH

White House Communications Director Pat Buchanan is the first real conservative to hold a senior White House staff position. His appointment has cheered up conservatives disappointed by Reagan's first term. Moderate Republicans and liberals are less pleased; some have questioned the wisdom of appointing a man who makes no secret of his dislike for the media. But the real question is whether the hard-line Buchanan will win out over his less dogmatic detractors in the struggle to influence Ronald Reagan.

56 Looking for Mr. Goodbird

BY JOHN LEO

A few weeks ago, the Bob-o-Links, the K Team, and the Green Mountain Muthahs armed themselves with fast cars and binoculars and hit New Jersey. Their target: birds. They were competitors in the World Series of Birding, a contest in which they tried to identify as many species as possible in 24 hours. "How often," asks the event's organizer, "do grown-ups get to do squirrelly things like this?"

66 Salad Days, Summer Dressing

BY WENDY GOODMAN AND VALARIE EBEIER

Summertime, and the dressing is easy. The perfect hot-weather looks are crisp and breezy—just the things for town, country, or beach.

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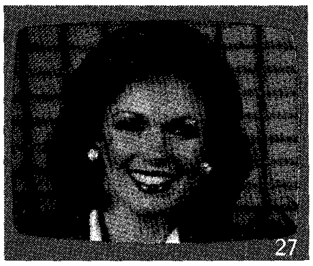

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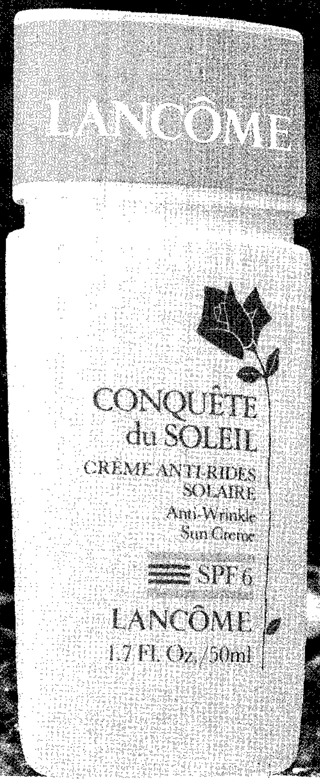
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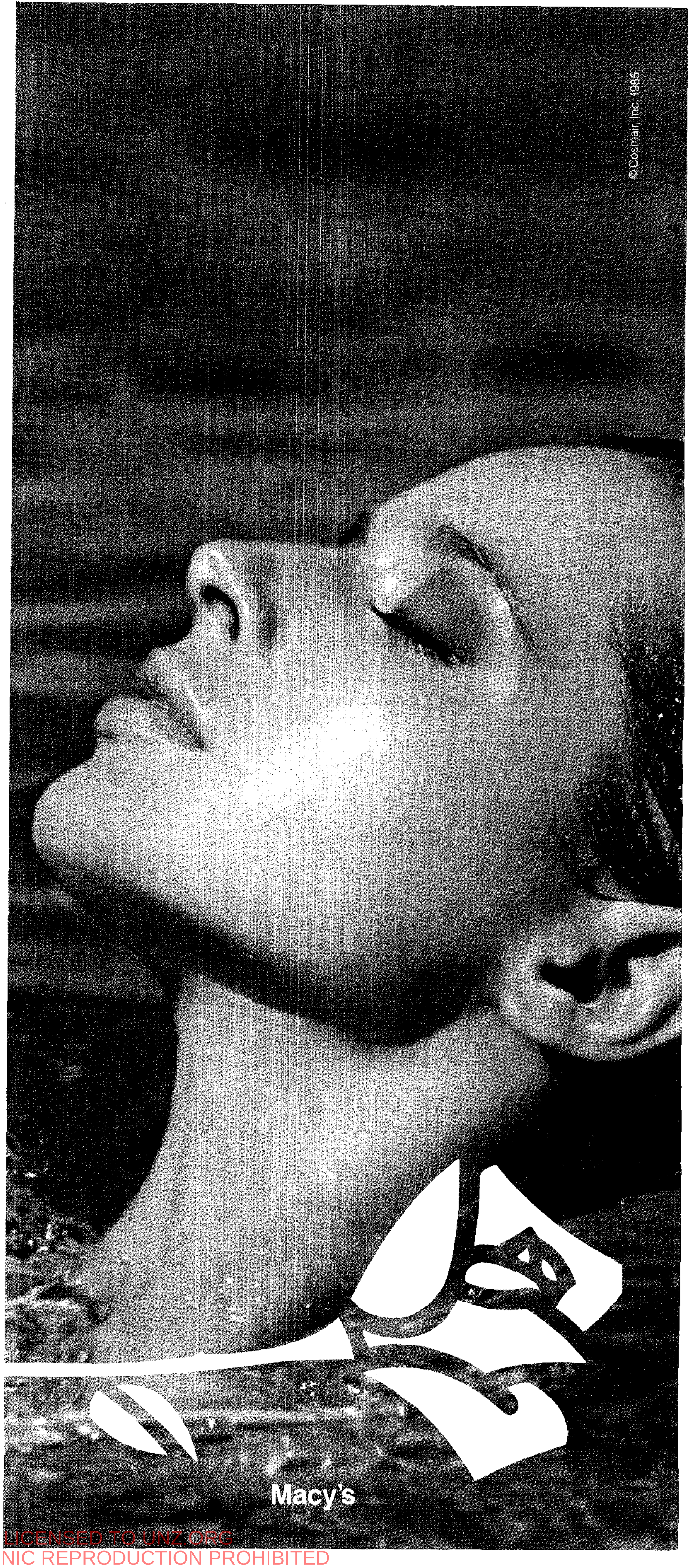

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Macy's

OMEGA WATCHES PRESENTED TO FATHERS OF THE YEAR

By Seena Hamilton

The Cuomo offspring, Margaret, Andrew, Maria, Madeline and Christopher, think that Mario Cuomo is the greatest dad in the world because no matter how busy he is, he always has time for them. And their judgment must be right. On May 21st, Governor Cuomo was named the National Father of the Year by a committee of the Father's Day Council.

Before a group of more than 1,200 civic, social and industry leaders, Governor Cuomo was presented with the Council's DAD Award and an Omega Constellation Manhattan watch, the special 75th Anniversary Award of the Father's Day Council. In a moving acceptance Governor Cuomo talked of the power of example and how our children are observing and learning from the way we handle problems and treat people. Then the Governor talked of the indomitable spirit of his own father who did not know the meaning of defeat.

On hand for the presentation was Omega Watch Chairman of the Board, Thomas P. Stafford. Himself the father of two daughters, Stafford is a veteran of four space missions, including command of the Apollo 10 Mission to the moon. While Governor Cuomo received an Omega Constellation Manhattan, the other Fathers of the Year received the Omega Speedmaster Professional (better known as the Moon Watch), in recognition of Omega's own 20th anniversary as the official watch of the space program.

At the Awards ceremony, Al Roker, popular WNBC-TV weatherman and master of ceremonies, said, "We are proud to present Governor Cuomo with the DAD Award symbolizing father and child, and with the Omega Manhattan which symbolizes The Mark of Achievement, honoring the Governor as National Father of the Year and as a great human being."

GOVERNOR MERITS "MARK OF ACHIEVEMENT"

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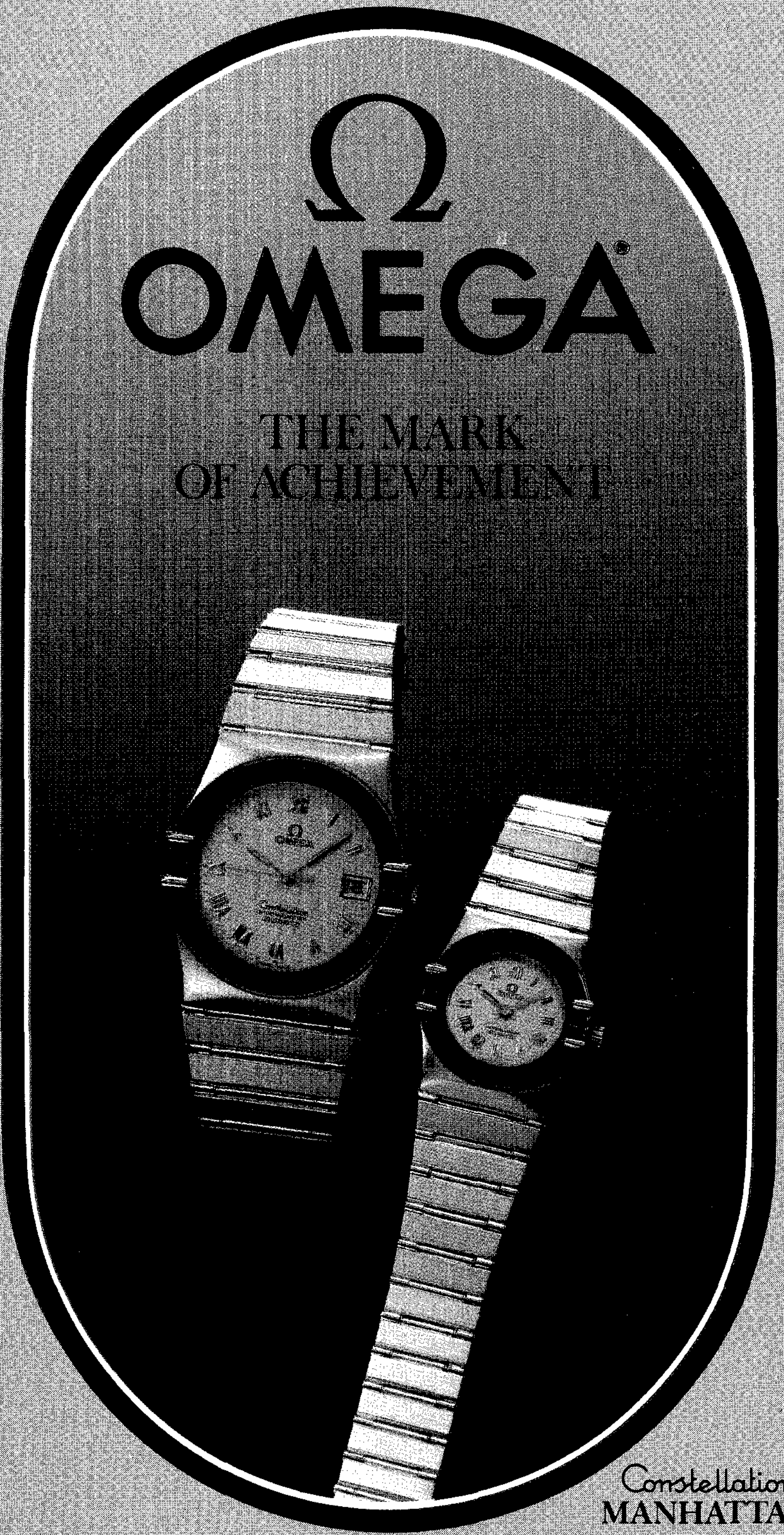

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LETTERS

Food for Naught

BRUCE WOLF'S PHOTOS IN "SUMMER Entertaining: Beguiling Buffets" [by Barbara Costikyan, May 20] made my mouth water. My only regret is that we rented our East Hampton home for the summer and will not be able to try any of the gorgeous buffets until after Labor Day.

Karen Leigh
Manhattan

Starr Wars

I FOUND RHODA KOENIG'S REVIEW OF Roger Starr's *The Rise and Fall of New York City* to be strictly in the lightweight class ["Books: Mr. Podsnap Goes to Town," May 13]. It is clear that objectivity was not going to interfere with the reviewer's primary intent—trivialization. Starr's thought-provoking conclusions about New York City's problems, though unconventional and perhaps unpopular deserve a more substantive evaluation than the one Koenig provided.

Mario D. Zavarella
Windsor, Conn.

I LIVE IN LINDENWOOD, a SOLID MIDDLE-class community in Howard Beach, Queens. Our children are yuppies, and our neighbors are yummies (young urban mafiosi). During Lindsay's administration, Starr led a campaign to establish a low-income-housing project in our neighborhood. He insisted that it was our *duty* to welcome the project. In the end, we finally succeeded in keeping the project out. It's interesting that Starr seems to have drastically reversed his point of view. Apparently, our confrontations weren't the antidote that his blind liberalism needed; rather, the subsequent degradation and decay of huge parts of our city hastened his evolution to a more realistic and sensible frame of mind.

Dave Shlakman
Queens

KOENIG IS INCENSED BY STARR'S CONservative views. Fair enough. She also stresses that as a member of the editorial board of the New York *Times* Starr has a platform for offering "his opinions anonymously." I read the *Times* regularly and find its editorials liberal or ultraliberal, but never conservative. Koenig's review caricatures Starr's views, which is easy and perhaps fun but is unfair to Starr and to the reader, who gets a glimpse of Starr's actual ideas only when Koenig

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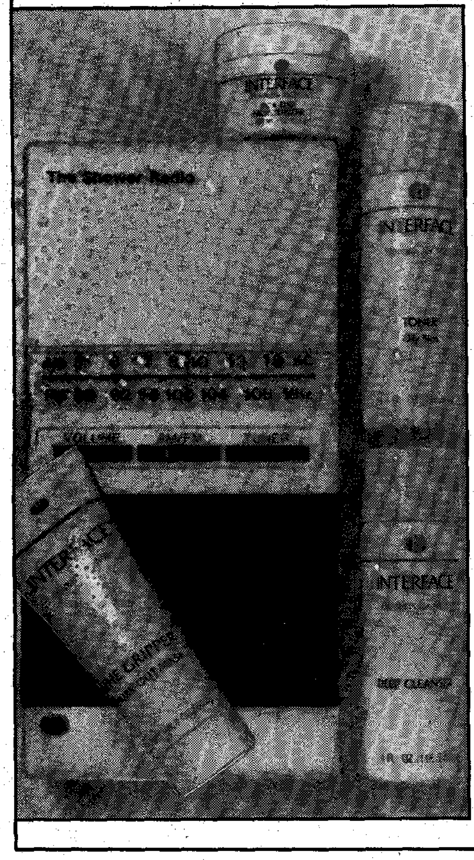
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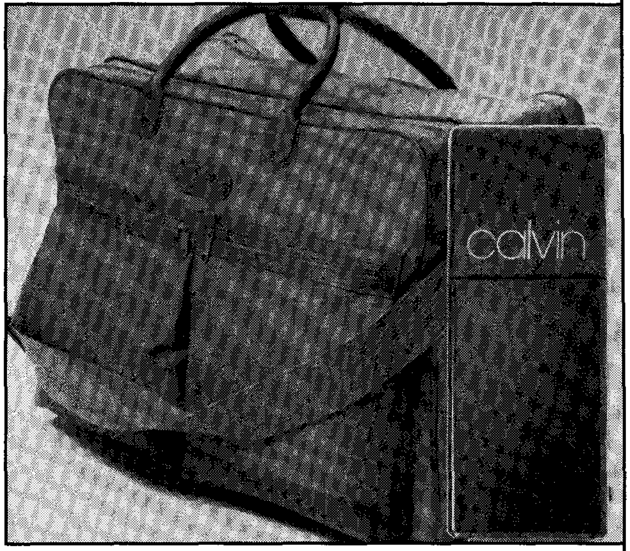

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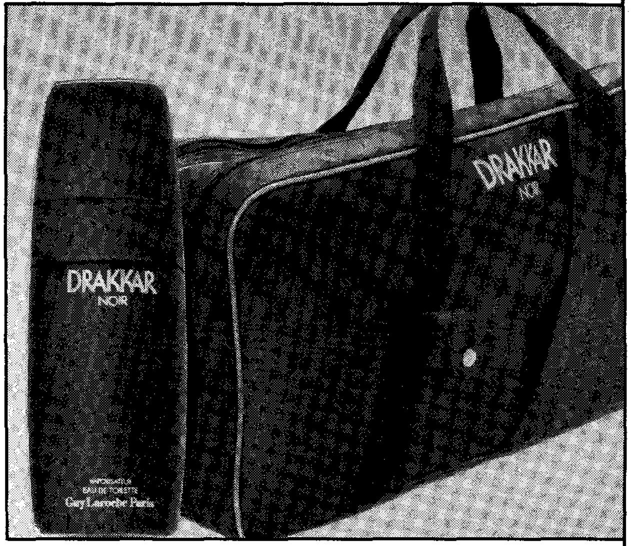
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JUNE 16

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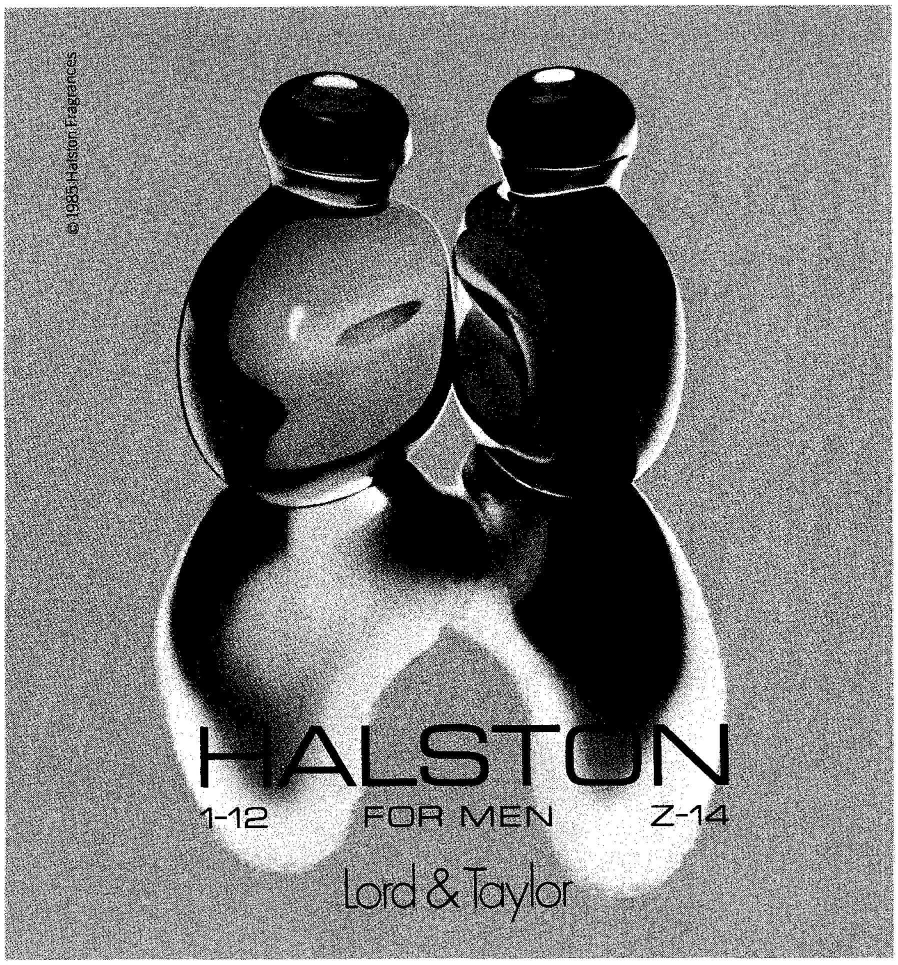

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quotes him. The quotations reveal that although he may be wrong he is not stupid, contrary to the impression Koenig's diatribe tries to produce.

Ernest van den Haag
Professor of jurisprudence and public policy at Fordham University
Manhattan

Discovering Columbus

READERS STUNNED BY JOHN LEONARD'S matter-of-fact mention that Columbus was Jewish ["Television: Going for the Gold," May 20] may wish to turn to our nonfiction novel, *Deliverance in Shanghai.* Though it is the all-but-unknown story of European Jews who escaped Hitler and found refuge in China's largest city, which was occupied by the Japanese army, there is a two-page summary of Columbus's ethnicity. In 1492, the Jews were kicked out of Spain. At this time, there was a large Jewish community in Kaifeng, about 500 miles northwest of present-day Shanghai. There is speculation that Columbus was really seeking a new homeland for his brethren.

Jerome Agel
Eugene Boe
Manhattan

Money Changes Everything

OSCAR WILDE WROTE, "NOTHING SUCceeds like excess." This certainly describes the Upper West Side ["The Yupper West Side," May 13]. When I moved here seven years ago, the Upper West Side had everything that made New York different: funky shops, little clubs, small theaters. They've been replaced with things that seem straight out of a shopping mall. If I wanted to live in the suburbs, I would. Instead, the suburbs have come to New York.

Joseph Harris
Manhattan

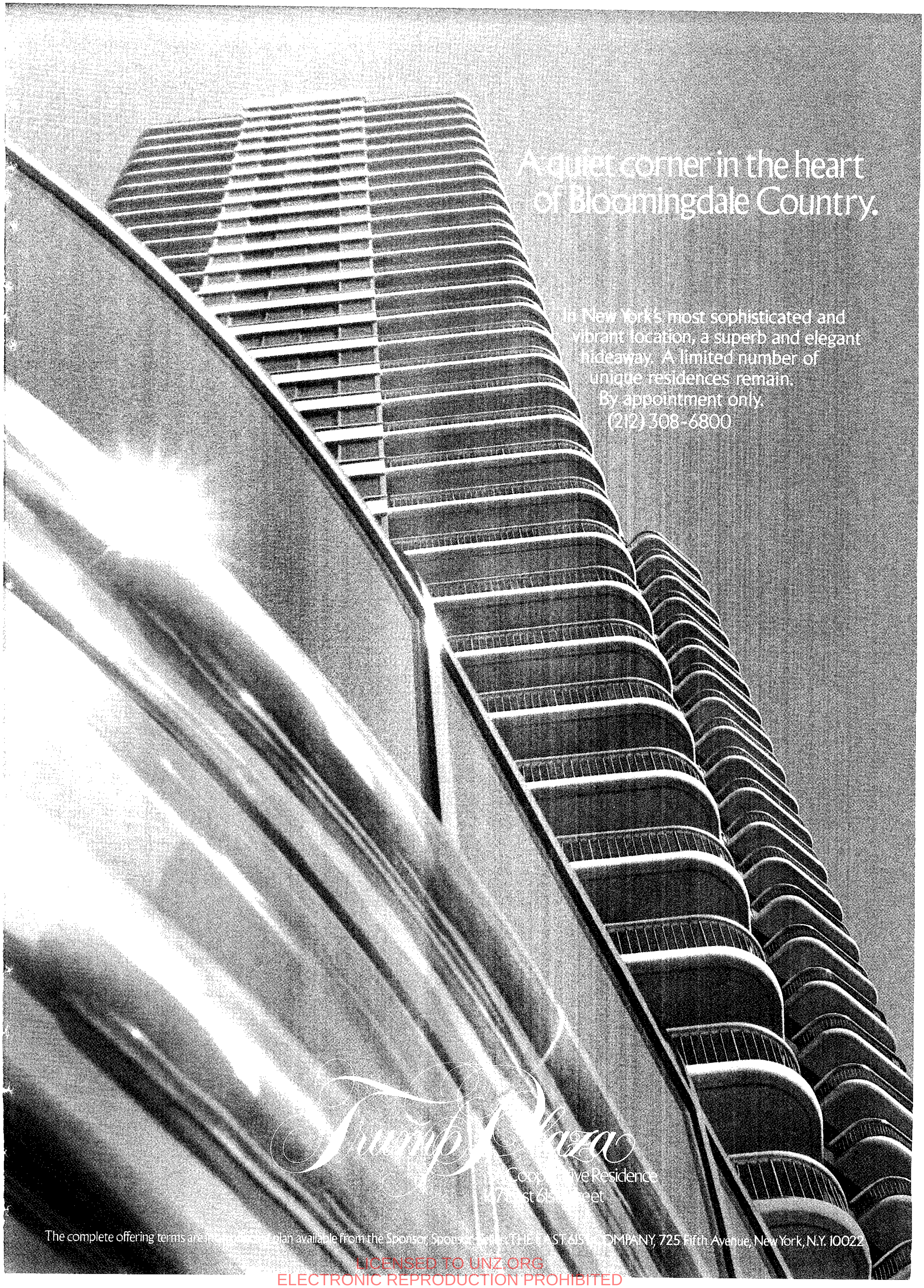
THANK YOU FOR YOUR ENLIGHTENING portraits of the newcomers who live on the Upper West Side because it's now chic ["The New Class," by Patricia Morrisroe]. They are destroying this neighborhood and calling it a renaissance.

Gregory Greenberg
Manhattan

AS A BLACK PSYCHOLOGIST WHO KNOWS all too well the influence of the media, I am offended by the photograph of a young, rich, upwardly mobile couple with a black nanny. This is not my idea of a positive image of our city.

Benjamin D. Reese Jr.
Manhattan

AS IF YOUR ARTICLE ON TENANTS BEING harassed by horrible landlords wasn't enough, you've run another tearjerker of a story about displaced tenants on the Upper West Side ["The Dispossessed," by Ellen Hopkins]. No one has reported



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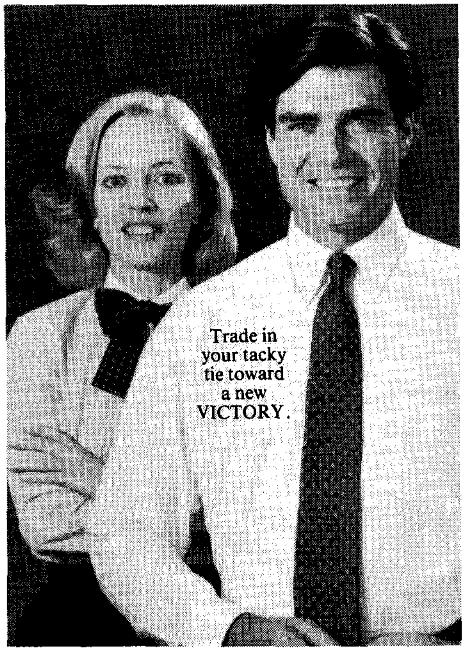
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on the landlords, except to say that they are coldhearted, money-hungry monsters. Certainly, there are landlords in New York who have made millions in real estate, but the majority of us have small buildings and don't have millions. We are trying to survive with rents so low that many of us can't pay our taxes and thus lose our buildings.

Rosilind Gregoric
Brooklyn

Assuming Positions

KNOWING DAN DORFMAN'S CONSIDERable influence as a journalist, I was dismayed to find my position so misrepresented in his article on Commodore International Ltd. ["The Bottom Line: Commodore's Big Dive," May 13]. In fact, I can only conclude that Dorfman, having formed his own opinions of the company before we spoke, deliberately chose to misunderstand me. My stated position on Commodore is cautiously optimistic. The issue of possible bankruptcy is one that Dorfman raised repeatedly during our conversation and one that I repeatedly refused to endorse. To then find myself quoted as the spokesman for this line of thinking among Wall Street analysts was very disturbing. I can only repeat that this is *not* my assessment of Commodore's current situation.

Douglas A. Cayne
Vice-president, Gartner Group, Inc.
Stamford, Conn.

Going to the Chapel?

CONTRARY TO INFORMATION IN YOUR "Intelligencer" column ["Reagan Aide Apparently Nixed an Earlier Jewish Appearance," by Sharon Churcher, April 29], President Reagan did not turn down an invitation to dedicate the new Jewish Chapel at West Point last year. Further, there is no letter from me urging the president to dedicate the chapel "since the campaign is over." Far from turning down our invitation, the White House recently informed us that our invitation is under active consideration. In these hectic days, we are pleased to await a time that is convenient for the president to dedicate the chapel, an important symbol of Jewish participation in American history. The above errors could have been easily avoided if someone had called me for confirmation. Perhaps it was too tempting to pass up a chance to take a cheap shot at the president during his current difficulties with the American Jewish community.

Herbert M. Ames
President, West Point
Jewish Chapel Fund
Rockville Centre, N.Y.

Sharon Churcher replies: I stand by my story. It was confirmed to me by firsthand sources in Ames's own organization and the Reagan administration. ▬

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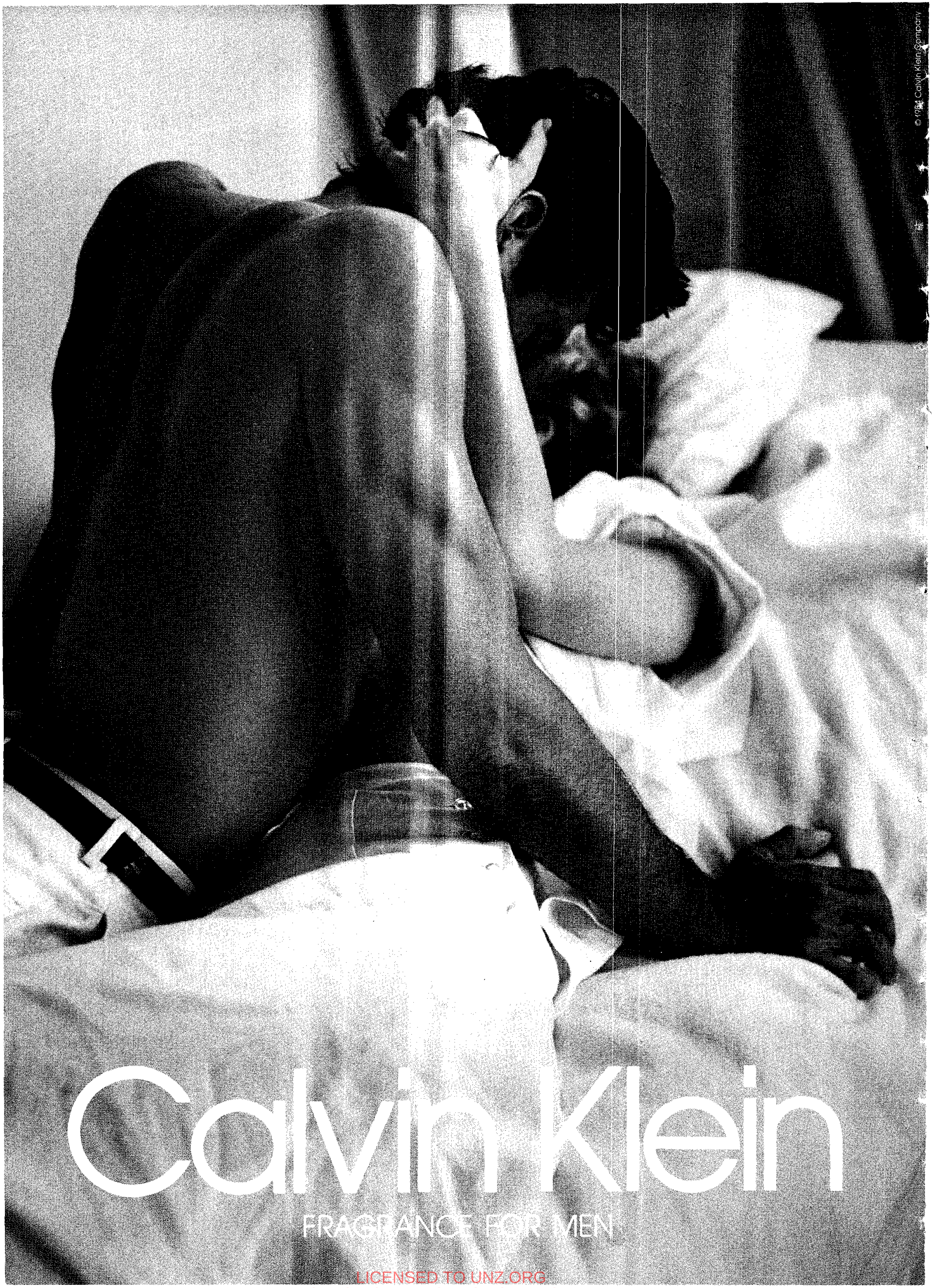
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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

More "Garbage" in the Rangel File?

CONGRESSMAN CHARLES Rangel, who is steamed at the FBI over its release of an unsubstantiated memo accusing him of corruption, has demanded an apology and copies of related documents. Some of those documents have been obtained by *New York*, and they seem to bear out the Manhattan Democrat's charge that the agency casually kept on file damaging information about him, heedless of its veracity.

The documents are part of an internal FBI inquiry into the agency's handling of Operation Tumcon, a surveillance operation, started in 1978, that generated the disputed memo. Tumcon culminated in the subway-tunnel-fraud case pending against former secretary of labor Raymond Donovan and reputed mobster William Masselli, among others.

Tumcon informant Michael Orlando, it had emerged, was working both sides of the fence, committing crimes while tipping off the Feds. Investigating this, FBI official Donald McGorty quizzed Lawrence Sweeney, a Tumcon agent. According to the documents, Sweeney defended Orlando's value as an informant because "with informant's connection with Masselli, he was learning information on political figures such as [former state senator] Joseph Galiber and Charles Rangle [*sic*], who had been close to Masselli for years."

According to Rangel aide George Dalley, that statement was as erroneous as the earlier memo, which had alleged, on the basis of unidentified sources, that the congressman was taking political payoffs from a "law partner" who, far from being a partner, was a political opponent.

"Rangel doesn't know Masselli, and our records don't show them ever meeting or Masselli ever giving him a contribution," Dalley said. "We don't want to get in the middle of whatever the FBI was doing to try to rehabilitate an informant, but it's outrageous for them to keep this kind of garbage in their files. I think what you've got here is an informant who was either fabricating a story or getting second- or third-hand information."

The agency has written to Rangel, telling him he has never been the target of an investigation, but, said Dalley, "when there is this sort of allegation against a congressman, if the FBI is all it's cracked up to be, they *should* investigate and purge the information if it's untrue, not leave it around to sully the name of a public official who has built a record of integrity over 25 years."

An FBI spokesman would only say, "The FBI has many sources with varying degrees of veracity, and just a mention of a public figure in no way implies guilt."

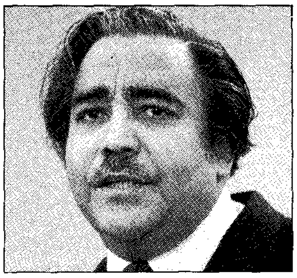
Zaccaro's Concession

DURING GERALDINE FERRARO'S ILL-FATED vice-presidential bid, her husband expressed surprise about reports that he was renting space near his Lafayette Street office to a reputed pornography distributor. He said he wouldn't renew the firm's lease when it expired. The expiration date was January 31, and the lease *hasn't* been renewed, a Zaccaro lawyer said, but the firm, which reportedly has links to organized crime, is still in residence.

The lawyer, John Koegel, explained that a concession was made so that "they could stay until John got another tenant. He is close to what he thinks is a new tenant, and they've been told to find something else. If they don't leave, we will go to landlord-tenant court."

Koegel added that Zaccaro still has no direct knowledge that the firm, identified on the lease as Bonate Distributors but by the New York *Times* and other newspapers as Star Distributors, is involved in porn. "I did go over there, and all I saw was boxes," the lawyer said. Why didn't he check what was in them? "I wasn't there to rip apart what they were doing," he said.

New York attempted to ask a woman answering Bonate's phone the same questions, but she hung up when she heard the caller was a reporter doing a story about the firm's relationship with its landlord.



Rangel: *Cries foul.*

Zaccaro: *Extra time.*

Ono: *A sensitive matter.*

Yoko Markets Lennon Name

YOKO ONO HAS FINALLY DECIDED TO GO along with the commercialization of John Lennon's name: She has signed a licensing deal that will bring in an estimated $20 million over the next seven years.

"There is an entire warehouse of memorabilia in New York, including many of his instruments, clothes, drawings, and family photographs," says Marilyn Goldberg, president of Marigold Enterprises, which has acquired worldwide rights to the singer's estate. "We will publish the drawings, and we'll be selling the rights to his name. For example, if you wanted to make 'the John Lennon piano,' you'd come to us."

Beatles biographer Steven Gaines calculates that Ono's net worth is already edging $300 million, thanks to music royalties. Why does she need another $20 million? Ono's spokesman, Sam Havadtoy, said Ono is not doing it for the money but because of the "tasteless," unauthorized Lennon artifacts flooding the market. Licensing proceeds will help set up a John Lennon museum in New York that, said Goldberg, will include facilities for young musicians, exhibitions, and a store selling *authorized* Lennon artifacts.

"The deal was a very sensitive issue with Yoko," Goldberg explained. "She is very concerned that money [from her association with Lennon] goes to good causes."

Photographs: top and center, UPI/Bettmann; bottom, Doug Vann/Rangefinders.

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The Bottom Line/Dan Dorfman

THE WORST ANNUAL REPORTS

Burying the Bad News

LAST YEAR WAS A DISASTER FOR COLGATE-Palmolive. Its earnings plummeted to 86 cents a share from $2.42 a share in 1983, and in the fourth quarter alone, the company showed a loss of $1.13 a share. What's more, by the end of 1984 working capital had fallen to its lowest level in five years. Total assets were below those of 1982. And shareholder equity and book value had dropped to the lowest levels since 1979.

So how did Colgate's all-important letter to shareholders in the recently released 1984 annual report deal with this turmoil? By burying it.

In big, bold lettering, the kind that denotes a matter of great significance, the letter began—"Dear Shareholders: Colgate-Palmolive today sells over 3,000 products in 135 countries." It took six paragraphs (and countless glowing comments) before Colgate finally disclosed those disastrous 1984 earnings numbers—and the typeface used for that dismal profit showing was much lighter and smaller. One paragraph later, the message returned to boldface, as chief executive Reuben Mark and chairman Keith Crane talked of growth in Colgate's businesses (a reference to sales) despite the year's unfavorable operating and economic climates. That sales gain, though, was hardly anything to celebrate; total volume rose less than 1 percent, to $4.9 billion from 1983's $4.86 billion.

Colgate's letter to shareholders may have pleased the company's top brass, but it didn't please Sid Cato, who's described by some people as "the Ralph Nader of annual reports." In fact, a number of things bothered him about the Colgate report—one of five he cited to me as among the worst annual reports for 1984.

The other four, chosen from about 750 annual reports that he has examined, are those of Waste Management, Citicorp, Citizens Utilities, and Genetic Systems Corporation.

This is the busy season for Cato because most of the prior year's annual reports are released in the late spring. Cato, 52, has been tracking annual reports for nearly 25 years. He reads them, dissects them—in the past, he even prepared reports for Greyhound Corporation and Bunker Ramo, now a division of Allied Corporation. For most of the past two decades, Cato has been a financial-public-relations man, but today he makes most of his money analyzing annual reports. Since September 1983, he's been publishing a monthly newsletter, *Sid Cato's Newsletter on Annual Reports.* Based in Chicago, it goes chiefly to corporate officials and to agencies involved in the production of annual reports.

Sid Cato: *On the lookout for "obfuscation and stonewalling."*

Cato's letter looks at the good and the bad. He thinks most companies do a responsible job, but "there's also a lot of nonsense." An annual report, says Cato, is a company's most sacred document. It's a welcome mat to the corporation—introducing the company's activities, accomplishments, people, and, most important, prospects.

The problem, says Cato, is that a lot of companies—including many of the best-known names—opt for "obfuscation and stonewalling." Cato criticizes the 1984 Colgate report, for example, for its failure to be "fully open and forthright upfront" about the deterioration in the company's 1984 numbers. Cato also takes Colgate to task for "burying way in the back" (page 33 of 48 pages) the news of the sharp decline in available cash from operations. That figure dropped from $392 million in 1982 to $184.2 million in 1983, to $126.3 million last year.

Cato observes that the bits of purported good news in Colgate's annual report were hardly the kind to excite shareholders. One was the offer of a coupon giving 75 cents off on a new Colgate toothpaste pump containing either the "great regular flavor or Winterfresh Gel." The other: the declaration in the Mark-Crane letter that "Colgate-Palmolive is dedicated to becoming a better company for its shareholders, its customers and its employees."

The cover of the elegant Waste Management report for 1984 is something to behold—a high-gloss, close-up picture of the Olympic torch. (The company had been chosen to serve as the official planner and supplier of waste-management services for the Olympic Games in Los Angeles.) But Cato roasts management for failing to be forthright about the underlying problems that continue to plague the company. These problems primarily include the many lawsuits, investigations, and citations against Waste Management for allegedly dumping hazardous waste materials.

In one modest, six-line comment in the shareholders' letter, the company did refer to the resolution of "outstanding issues" with the state of Ohio and the Environmental Protection Agency involving certain facilities. Much later in the report, in a section under "Legal Matters," the letter devoted a paragraph to the many suits and proceedings facing the company. But Waste Management wrote them off as "not material" to the business or its financial condition.

Cato argues that Waste Management failed to present a full, fair picture of the controversy surrounding the company. He points out, for example, that it omitted any mention of a complaint filed against it earlier this year by federal environmental officials, who sought $6.8 million for the alleged sale of contaminated heating oil, among other things. Even though the complaint was filed in 1985, the dispute was under way before the 1984 report was completed, and Cato thinks it should have been included. Waste Management responds that the matter was resolved in April for just $2.5 million and says it would have been a mistake to discuss in an annual report a proposed penalty that

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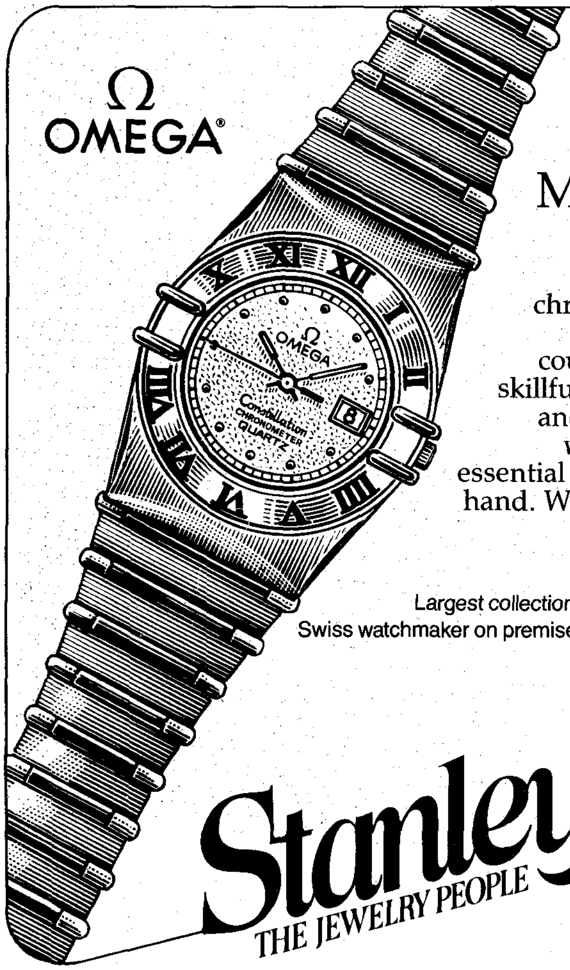

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was not yet resolved. Cato, in turn, argues that most other companies would have disclosed the government action.

Richard L. Rosenthal, the chairman of Citizens Utilities and formerly its chief executive officer, set an annual-report record four years ago, Cato says: Rosenthal's photograph appeared 48 times in the company's 1980 report. Cato suggests that Rosenthal may have set another record in the 1984 edition by taking 16 of the report's 52 pages "to tell you everything you didn't want to know, like his opinions on economics, tax policy, the future." That might be the greatest number of pages ever given to a non-chief executive in an annual report, says Cato. The company's chief executive, Ishier Johnson, was only half as verbose, taking eight pages to get *his* message across. "It's corporate pomposity at its worst," Cato says. He acknowledges, however, that the use of Rosenthal's picture was dramatically reduced in 1984—it appeared only three times.

The 1984 annual report of Genetic Systems, a biotechnology company, has the symptoms, says Cato, of a "snow job." In nine out of ten reports, a company's financial highlights appear on page one. In almost every other case, those figures are reported on page 2 or on the inside cover. But in Genetic Systems' annual report, the financial results didn't even make the letter to the shareholders from chief executive Robert Nowinski and president Joseph Ashley. The numbers showed up way in the back—a positioning Cato attributes to the fact that the company is recording nothing but losses. Indeed, losses last year were more than twice as great as the year before.

Genetic Systems has another unusual way of reporting its losses. Whereas just about every company indicates a loss by putting parentheses around the figure, Genetic Systems simply shows a category headed "Net Loss"; no parentheses appear. "It's legal, but deceptive as all get-out," especially to the unsophisticated annual-report reader, says Cato. He describes these methods of presentation as "outrageous."

Cato also includes design in his analyses. By that standard, Citicorp, the nation's biggest banking institution, makes Cato's most-flawed list. Cato describes the cover of Citicorp's annual report as "a mishmash, a graphic monstrosity." Design is important, says Cato, because poor design discourages readership. What bothers Cato in this case is the repeated appearance of the Citicorp logotype in a variety of colors on the cover, with bits and pieces of the name omitted. (The name is often illegible.) Then those missing pieces mysteriously appear on the inside pages. "If Citicorp's goal is to discourage readership of its annual report," says Cato, "it succeeded in spades." ■

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Julie McCartney, Choteau, Montana, Digest reader.

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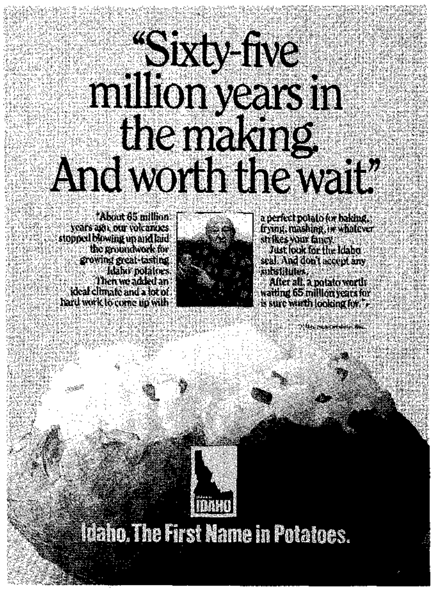

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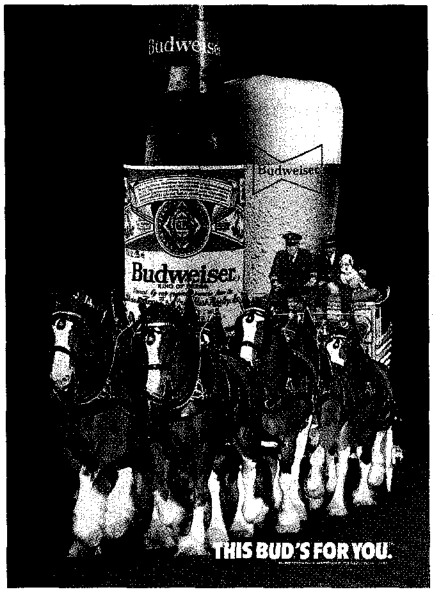

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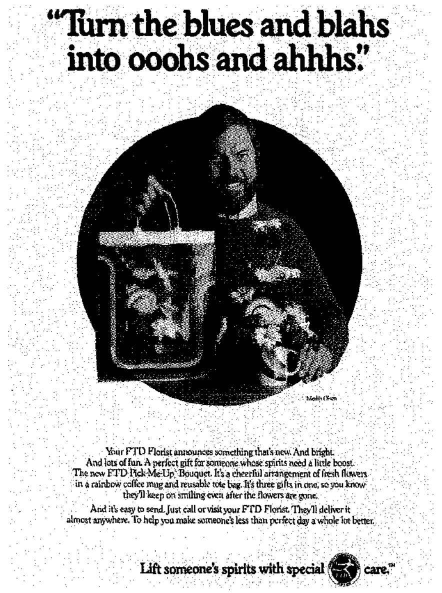

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Spuds and Buds: *A trio of ads from D'Arcy MacManus Masius, which has been having its troubles lately.*

DMM on the Brink?

SOMETHING'S AFOOT AT 360 MADISON Avenue, something that may affect the future of the world's twelfth-largest advertising agency. D'Arcy MacManus Masius is poised to merge—yet again.

Indeed, the 79-year-old shop is the product of three major mergers and dozens of other acquisitions. And while the marriages have not always been blissful, the work the giant agency has produced has brightened the annals of advertising.

It was DMM that brought the world weekends made for Michelob, the GM Mark of Excellence, and Generals, sooner or later. It bequeathed the public Mr. Goodwrench, "Milk's got more," "Best of all, it's a Cadillac," and the Clydesdale horses for Budweiser. It also created some of the most memorable tag lines in advertising history: "Pitch in!," to remind Americans not to litter the landscape; "When you say Bud, you've said it all"; and "This Bud's for you." Here is an agency that has cornered dairy advertising and may be the biggest beverage advertiser in the world, and that, in 1934, popularized the familiar image of Santa Claus—the red-coated fellow with twinkling eyes—as part of a Coca-Cola ad in which the busiest man in the world takes a break for the pause that refreshes.

It is an agency with a legacy of long-running affiliations. It has handled Anheuser-Busch since 1915, General Tire since 1916, Mobil since 1928, Mars since 1932, Dow Chemical since 1934, and Cadillac since 1935. Yet while its advertising may be highly visible, the agency has kept a consistently low profile.

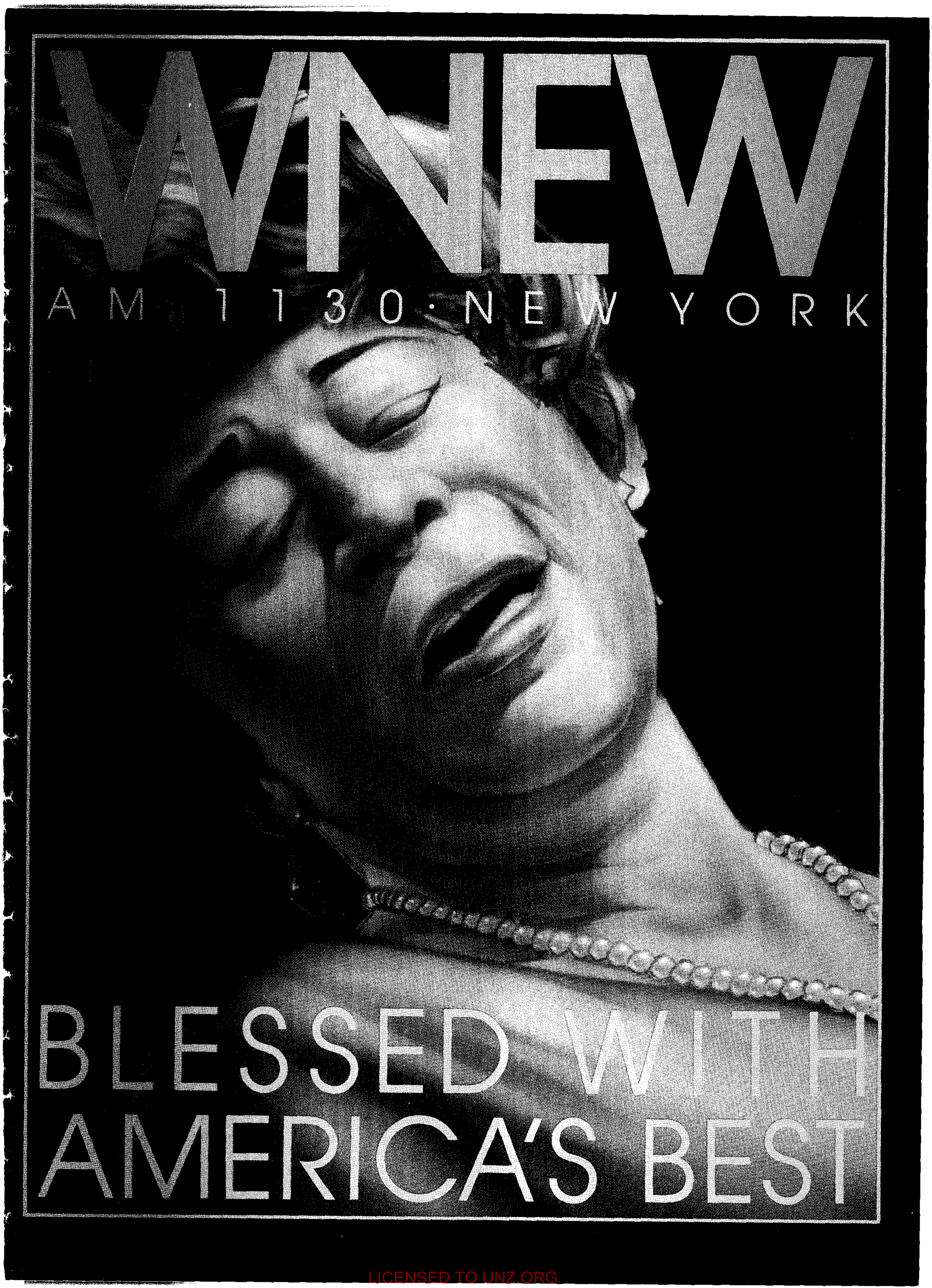
That could be because DMM is an agency with roots in the American heartland—specifically, St. Louis and Detroit—where personal or even corporate stardom seems out of place. But it is those same low-key roots that are causing problems for the agency's New York office, recently named its world headquarters. "We're still seen as a branch office," concedes Hal Bay, chairman for the past three and a half years.

DMM's difficulties in New York—lost billings, churned personnel, and problems attracting new business—have given rise to rumors that the sleeping giant is about to merge its way out of trouble. There's nothing new in that—it's hard to remember a time when rumors of merger did not swirl around DMM, not to mention talks actually taking place. In fact, such discussions with Kenyon & Eckhardt in 1983 came to naught when DMM reportedly balked at becoming the subservient spouse, at being treated as a second-, third-, or fourth-string agency group within a giant holding company.

But that was before the account exodus and before the trade press descended like vultures on a carcass. *Advertising Age* speculated that the "deadwood" shop might be "sold off piecemeal," *Adweek* that it was "galloping toward being acquired," its string of suitors "a virtual parade." The parade, according to reports, has included the Interpublic Group, Mickelberry, Lorimar (now owner of Kenyon & Eckhardt), Grey Advertising, Saatchi & Saatchi Compton, Needham Harper, BBDO, Doyle Dane Bernbach, N. W. Ayer, Benton & Bowles (also suffering a setback now), and Allen & Company, the investment firm. The reports suggest that the once aloof DMM has become conciliatory since losing $150 million in billings over the past twenty months, including part of its long-held Mars business (about $15 million), $30-million worth of AT&T billings, General Mills' Red Lobster restaurant chain, some $35-million worth of Colgate-Palmolive, and part of Michelob. Perhaps the agency's most painful loss was its unsuccessful 1982 bid for Budweiser Light. (Needham Harper won the account.)

But the reports go further, suggesting that DMM's grip on much of the business in-house is feeble—specifically the Amoco account and that of General Motors, which has hired a consultant to reassess its advertising. What's more, executives of other agencies claim that DMM's Budweiser business is shaky since the ouster of James B. Orthwein as CEO in 1981. (The *B* stands for Busch—his great-great uncle was a founder of the brewing empire.)

Other ad-agency executives also say that DMM's network of autonomous agencies—a far-flung collection of independent fiefdoms—is feisty to the point of unruliness. "Whoever hooks up with DMM is going to have an indigestible meal," says one agency chairman. "The power is too diffuse"—DMM's 26-member board may be the largest among advertising agencies—"and factions are at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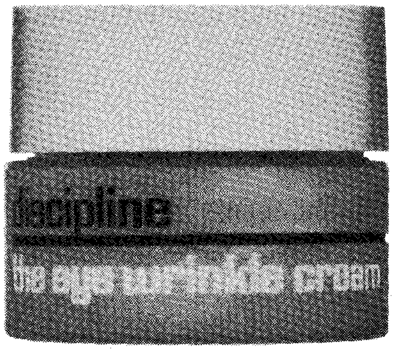

DISCIPLINE Skin Care - New York

BERGDORF GOODMAN

war. It's like buying the Middle East."

That may have been closer to the truth years ago—before the agency revamped its corporate structure and created a worldwide management team. "We're changing our company, bringing autonomous offices together into one unified agency," says Bay. "Three years ago, we decided to build New York into a major agency." At that time, the New York office's accounts had dropped 19 percent in one year to about $70 million, or around 5 percent of the network's total billings—much less than most major agencies derive from their New York offices—and the office was on its tenth chief.

"We damn near made our goal," says Bay. But the loss of part of the Mars account and AT&T "put us behind schedule, so we're looking for something in New York with a sizable presence or capability. We have two legs of the stool—a strong international and a strong Midwest. The agencies we're talking to have one leg."

Among the "one-legged" is N. W. Ayer, the country's oldest agency and the world's eighteenth largest—without an international network. "DMM has good accounts and a strong international capability that would take care of our relative weakness and catapult us to the top five or six," says Ayer chairman Louis Hagopian. Strong, indeed. Despite its history of amalgamations—or because of it—and its New York woes, DMM has doubled in size in the last five years. And in 1984, billings for its international system of 55 offices in 25 countries soared 15.3 percent over 1983 to $629.6 million. That adds up to the third-highest growth rate in non-domestic billings among the top U.S.-based agencies, and about half (an unusually high percentage) of DMM's 1984 billings of $1.3 billion. (The bad news: The agency was clobbered by foreign exchange rates.)

There were few agencies anywhere in 1901, when William Cheever D'Arcy, who had sold paint for ten years, made his way to Western Advertising, one of the two agencies then in St. Louis. Legend has it that his first account was Coca-Cola, business he landed during a friendly chat at a train depot with a local Coke salesman. Spurred by the success of that chat, D'Arcy formed his own agency, with the soda king as his first client, in 1906. In its first year, the fledgling agency added Plover Hams and Bacon, Three-Minute Oats, Cascade Whiskey, Airline Honey, Seemore Soap, and Nature's Remedy, a medicinal elixir. Whatever the fate of the others, Coke flourished, raising its ad budget from $3,000 to $25,000 in that first year and staying on for the next 48.

Coke established D'Arcy as a national agency; Anheuser-Busch, which signed on in 1914, confirmed it. (In 1915, D'Arcy

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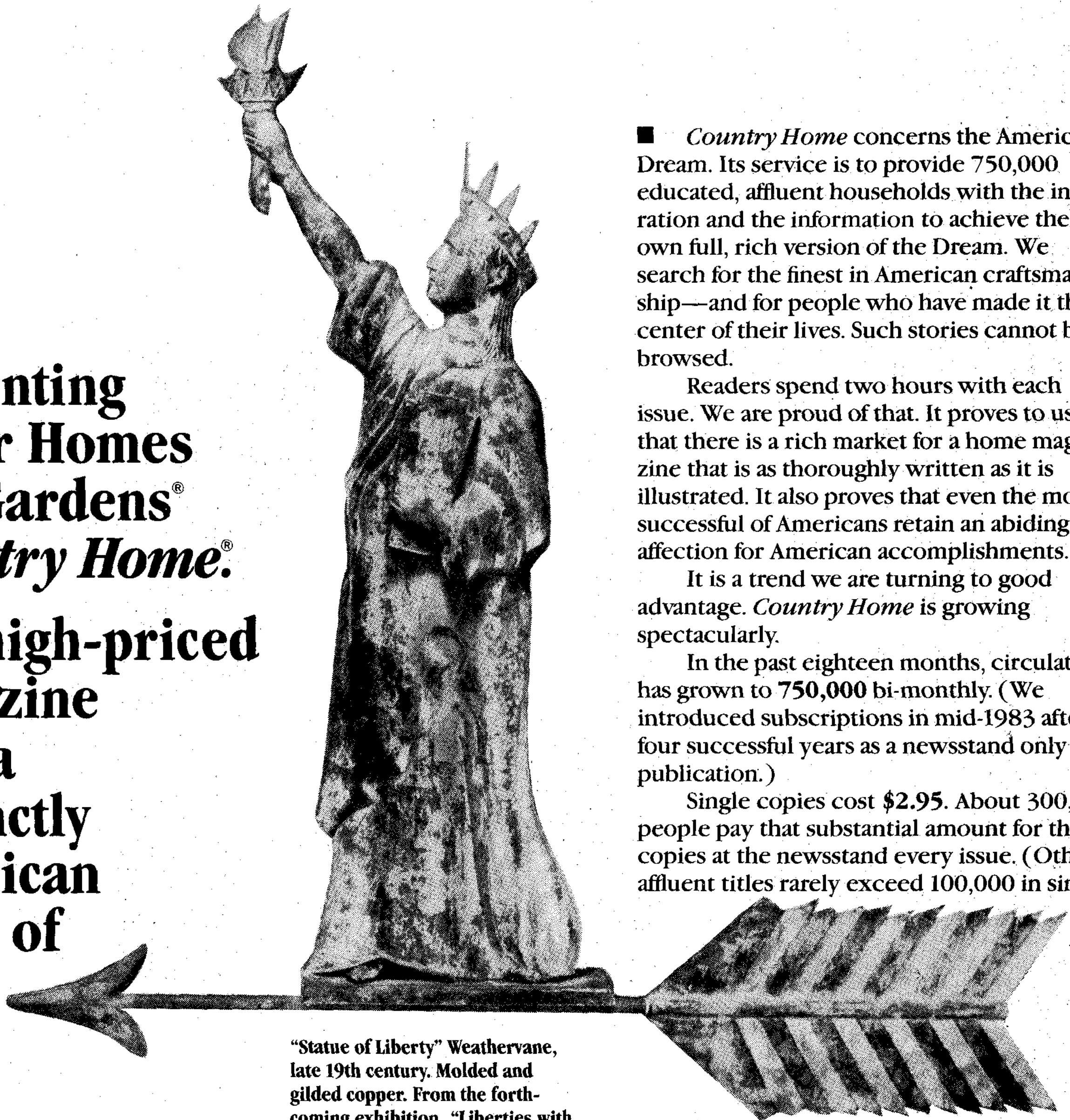

"Statue of Liberty" Weathervane, late 19th century. Molded and gilded copper. From the forthcoming exhibition, "Liberties with Liberty" to be held at the Museum of American Folk Art, New York City from February 25 to May 18, 1986.

■ *Country Home* concerns the American Dream. Its service is to provide 750,000 educated, affluent households with the inspiration and the information to achieve their own full, rich version of the Dream. We search for the finest in American craftsmanship—and for people who have made it the center of their lives. Such stories cannot be browsed.

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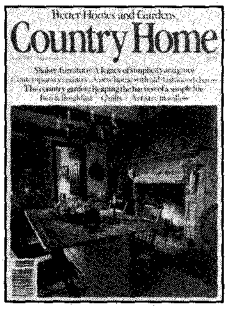

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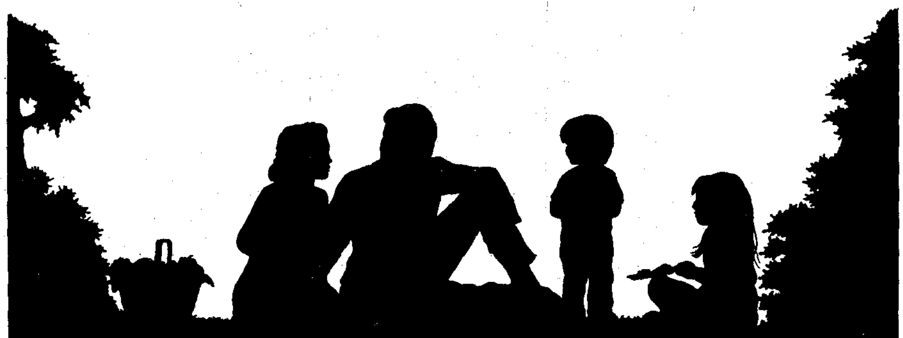

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hired a young artist, Percy J. Orthwein, to work on the new account. The family connection was to remain until the departure of his son James last year.) General Tire came aboard in 1916, and in 1920, Anheuser-Busch moved in Budweiser. (Previously, the agency had worked on the brewery's Malt Nutrine and Bevo, a soft drink.) Other accounts followed, and the agency flourished until the Prohibition years, when, naturally, Budweiser stopped advertising.

In 1939, D'Arcy acquired the Walter Ambruster & Associates ad agency and, during World War II, added Gerber Baby Foods, Bigelow and Lee Carpets, Brown & Williamson cigarettes, Philco, and Listerine. The agency also became the largest buyer of outdoor advertising space in America. It lost Coca-Cola in 1955 but soon after added the Standard Oil of Indiana account as well as Studebaker-Packard and Royal Crown Cola. In the sixties, Coleman Company, the camping outfitter, and Ralston Purina joined up. (Coleman, however, decided to decamp last month.)

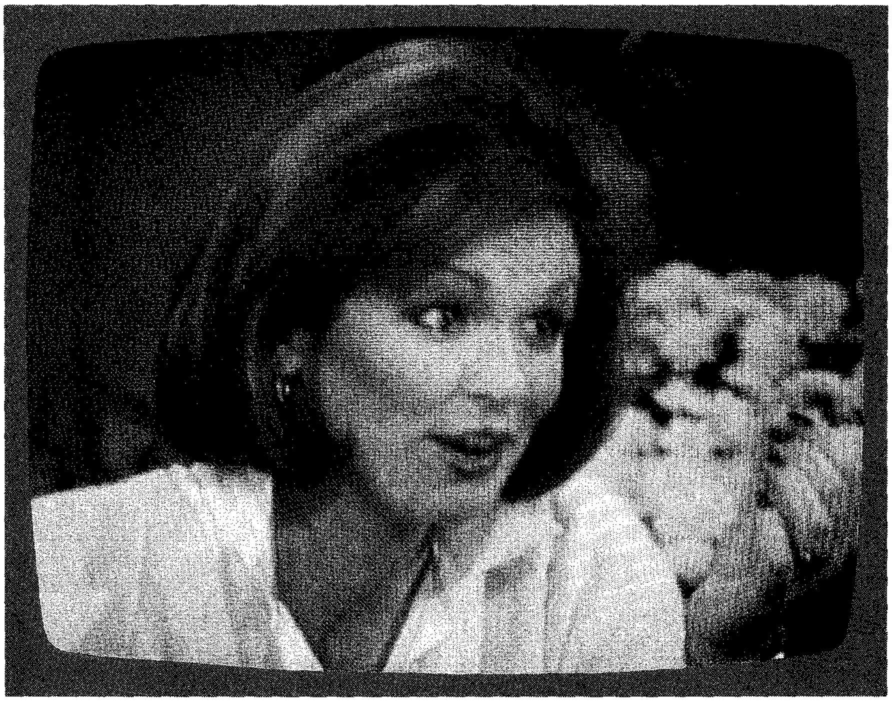
By 1970, with eight offices, the agency was billing almost $100 million. Orthwein became chairman and began talks with Detroit-based MacManus, John and Adams, a national agency with accounts that included Cadillac, Pontiac, and Dow Chemical. The two merged on January 1, 1971, and almost immediately, new talks began with Masius, Wynne-Williams. Founded in London after World War II, it was one of the leading agencies in Europe, Australia, New Zealand, and South Africa, with billings of about $100 million. That merger took place in 1976. And in 1980, DMM bought New York's deGarmo Advertising, hoping it would solve its problems here.

For such a pastiche of an agency, DMM has had its share of advertising hits, with a unified sensibility that can be credited in large part to creative director Alvin Hampel. To introduce Sinex nasal spray in Australia, the agency suspended a man upside down to show the contrasting inconvenience of using nose drops. It enlisted ex-football star Merlin Olsen for FTD, and put singer Leon Redbone on a surrealistic flight through space for Budweiser. It got an old codger to talk about the 65 million years it takes to make the soil that nurtures Idaho potatoes, and discovered Paul Hogan for the Australian Tourist Commission. And it actually made Pontiac exciting with a fast-paced, sultry—and wordless—musical spot for the Trans Am.

As for the future, chairman Bay is optimistic. "Five years from now," he says, "I suspect DMM will be much different. It will have more resources, be better known for the good things it does, be more multinational in makeup, and considerably larger." And, maybe, three-legged at last. ■

Media/Edwin Diamond

THE ONCE AND FUTURE PHYLLIS



Survivor: *Despite problems, the* Morning News *is betting on Phyllis George.*

CBS's One-Woman Band

"WE'RE STUDYING STRESS ALL THIS week," Phyllis George announced buoyantly from the anchor desk of the *CBS Morning News* recently.

Boy, were they ever. In the past month, the troubled program might have been used as the definitive textbook on the subject. First, George larked her way through an on-air interview with Gary Dotson and Cathleen Crowell Webb, the woman who had accused him of rape. To cap the meeting, George suggested that the two hug on-camera (they declined). When TV critics jeered at the tastelessness of it all, George, according to some of her unsympathetic CBS colleagues who phoned around town with the story, retreated to her office and cried.

Then there were revived reports of co-anchor Bill Kurtis's displeasure with George, reports that came smack during the annual CBS network meeting in San Francisco, where the affiliates were already muttering about the ratings of the *Morning News*. The latest showed ABC's homey *Good Morning America* at 4.8 (each rating point equals 840,000 households), NBC's resurgent *Today* show at 4.7, and the *Morning News* at a mere 3.2. Finally, there was the absence of Jon Katz, the *Morning News's* much traveled executive producer. Katz was out sick during the tumultuous period after Hug Day, apparently untreatable by even Dr. Frank Field, who did the series on stress.

Everyone in medialand knows the remedy for low ratings. The TV gods must be appeased, with new stage sets, new graphics, new theme music, and—inevitably—human sacrifice. And so, this week CBS will announce that Kurtis is leaving the show (possibly for an anchor spot in Chicago). Katz, the third executive producer in the last three years, will also be moving on. And yet another *Morning News* format—the snappy, departmental approach that Katz unoriginally called an electronic news magazine—may be placed on the altar before its first birthday. Amid all the ritualistic change, says a CBS News official, "the one constant will be Phyllis George."

Not to make too much of it, but this may be one of those hinges of TV mini-history on which will turn the direction and purpose of news programming. The determination of CBS News executives to stay the course with George—like their earlier decision to select her over other aspirants—settles the question of what a morning news show is all about. CBS, which prides itself as the "hard news" network, is bowing to the numbers and will lighten up more in the morning—maybe for the rest of the day as well.

"They want sheer, bald entertainment," declares one of the *Morning News's* principals, who asked not to be identified, "celebrity stories, studio interviews, rather than produced reports from the field, affable hosts." CBS News executive vice-president Howard Stringer, one of the men in charge of news programs, acknowledges that "we may for a time fall back on interviews" but maintains the *Morning News* will continue to "tighten and energize" the departmental format. The show, he says, is committed to magazine-style reporters, such as Terence Smith for Washington coverage and Robert Krulwich for business news. "Our intention is not to look like our rivals."

One person's energizing may be another's sellout. Ever since CBS began a morning news show in 1952, an uncreative tension has existed between the twin demands of entertainment and news. In 1954, the network's schizoid programming briefly teamed Walter Cronkite with a stuffed lion named Charlemane. And that was just one of 27 different anchor and format combinations. The *Today* show, also born in 1952, reflects the same tension. It, too, once put its anchor—Dave Garroway—on the air with an animal, a chimpanzee named J. Fred Muggs. But from its start, in 1975, *Good Morning America,* ABC's entry in the field, has been part of the ABC network, not ABC News. *GMA* has gone the relaxed route of studios with warm colors, banks of greenery, and soothing music. *GMA's* people also prefer personable hosts—currently David Hartman, a former TV actor, and Joan Lunden, an ex-local-news reporter—rather than big-league "serious" journalists. CBS is now talking to Susan Winston, a former *GMA* executive producer. CBS, it's said, would also like a Hartman figure of its own.

ABC's ratings success with *GMA* has not been duplicated by its evening news or magazine shows. That's because the morning audience brings different expectations to the early shows. Many morning people are not so much watchers as look-ins who glance at the set as they dress, eat, and feed the kids or the cat. When some of this background catches their attention, they focus.

If morning programming were simply a matter of putting on a kind of "newszak," then individual personalities wouldn't count. The format—snappy or laid back, magazine or interview—would be all. But different personalities produce different reactions. The *Morning News* showed strong audience gains when Kurtis co-anchored the show with Diane Sawyer. This could be attributed to interest in Sawyer—the beauty with

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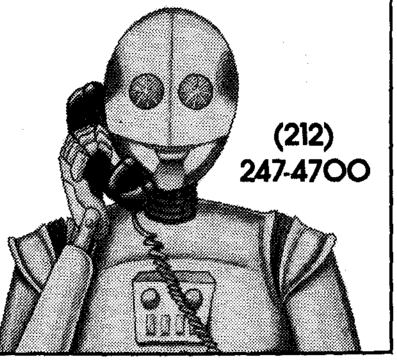

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the brains—or it may have been because Tom Brokaw had left *Today*. In truth, no one can predict audience behavior. Formulas for success remain elusive.

They've been most elusive at the *Morning News*. Three years ago, CBS brought Kurtis in from Chicago. He wasn't just another pretty face. He had been co-anchor of the top-rated—and "serious"—Chicago newscast. He did his own reporting and made documentaries. Kurtis and Sawyer were the new constants. The team lasted a little over two years, until Sawyer bailed out for *60 Minutes*.

CBS began a series of on-air auditions for Sawyer's replacement. Traditionalists in the news division backed two established reporters, Jane Wallace and Meredith Vieira. CBS's upper management, including broadcast-group president Gene Jankowski and executive vice-president Van Gordon Sauter, was said to favor George, a former (1971) Miss America, wife of ex-Kentucky governor John Y. Brown, and co-anchor for eight seasons of CBS Sports' *The NFL Today*.

It soon became clear that CBS executives were not just selecting a co-anchor; they were also judging a sort of 1980s Miss America contest. Wallace and Vieira represented one notion of American women: competent, assertive, with 1970s feminist good looks. They talked like . . . well, men. Wallace once said "bulls---" over a mike she thought was dead. George, with her honey-colored hair and down-home ways, was an opposing American ideal. During her tryout period, she regularly referred to her husband, her children, her little spaniel—in much the same way morning-show authors and advertisers plug their products. In fact, these were George's "goods."

"The older CBS males who made the decision saw George as the right woman for today," says a woman with the *Morning News*. "She's 'feminine' and 'family' and not too threatening to them." George also seemed to match the social mood of the second Reagan administration. A simple girl from Denton, Texas, she could nevertheless complain that her thirty-first-floor apartment in Trump Plaza didn't have enough closets.

When CBS crowned George the Miss America of the *Morning News* at a reported salary of $800,000 a year, Kurtis wasn't the only one who let people know he didn't like the choice. "She has no frame of reference," one CBS staffer told me. "She's only comfortable interviewing movie stars." Another claimed, "She has two producers, gets big packets of research, and still doesn't master her subject." Because George's detractors are legion, it's tempting to defend her just to fight the tide. Howard Stringer may be right when he refers to "the viciousness of the critics." He points out that "they did it to Barbara Walters and other high-

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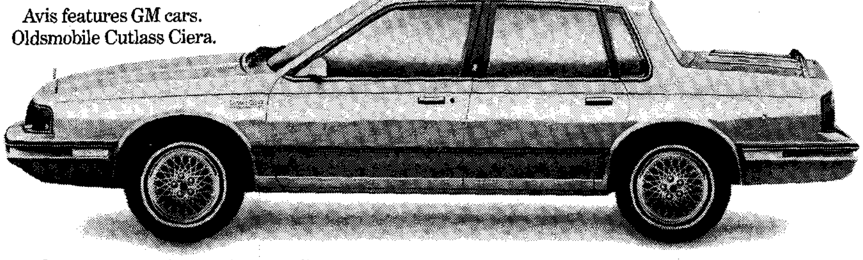

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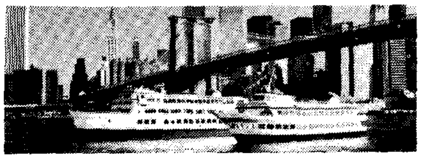

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ly paid people too." After all, the *Morning News* is not the BBC, or even Dan Rather's evening news. It's possible to overlook the flubs—misnaming the veteran CBS newsman Harold Dow "Howard Dow," rendering the Andrew Lloyd Webber musical as "Jesus Christ, Superstore." Jeeminy Christmas, as George would say, this is live TV, everyone stumbles.

But even her most loyal defenders duck when a bomb like the Dotson-Webb interview goes off. Or one like her segment a few days later with three sportswriters discussing the drug investigation of major-league baseball players. Ex-sportscaster George was on home ground. One writer reported that the drug problem was widespread, that over a hundred of the 600 players might be users.

George: "So a majority are users. . . ."

The writer corrected her. The viewer was left with a choice: She wasn't listening, or can't do arithmetic . . . or both.

CBS executives' arithmetic is more precise. Kurtis is being subtracted. He sees himself as "the dinosaur of the old CBS News," standing in the way of the new generation. George is the new constant. CBS cites market research showing she's as popular as Jane Pauley or Joan Lunden. Stringer thinks all the critical fire may actually help, bringing the curious to the program. Other executives scoff at the handwringing about the Dotson-Webb interview. "Suppose they had hugged," one says. "That picture would be page one all over the country. A journalistic coup."

You don't have to be an Einstein to figure out the answer to that. If George, or Kurtis, undressed on-camera, that would make page one, too. If CBS executives want to drive a stake through the heart of traditional news in the morning—and salt the ground so it won't rise again—that's their legitimate business. Newszak is fine when it's done with style. Hartman is a good *listening* interviewer. The *Morning News*'s European stay for V-E Day, complete with reminiscences by a roundtable of Edward R. Murrow's boys, was memorable.

But the newszak trend is creeping through the schedule. Bill Moyers has all but disappeared from CBS, though Stringer says Moyers will be back, probably with Dan Rather. *West 57th*, the CBS magazine show due in August and aimed at younger viewers, is being called "Yup to the Minute." Jane Wallace and Meredith Vieira are among the hosts, so *West 57th* (the old dairy barn at 524 West 57th Street, where the news division works) may yet prove a two-way thoroughfare. But the traditionalists groan about one of the newest newszak personalities on the show, Bob Sirott, a former disc jockey and TV entertainment editor out of Chicago. Watch him, they say, he may be the next Phyllis George. ■

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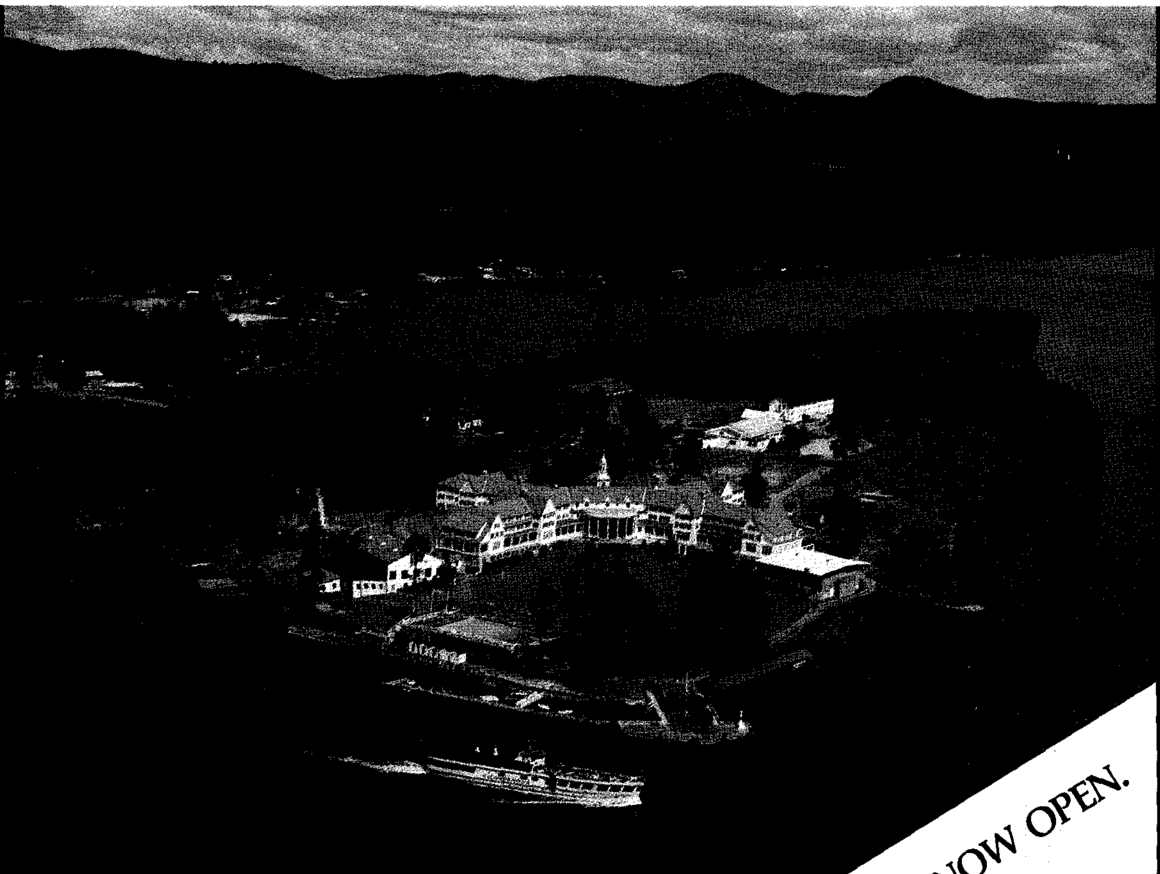

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HARD TRUTHS ABOUT THE SANDINISTAS

Roots of Revolution

ROBERT WAGNER, WHO USED TO BE THE mayor of New York, was a genius at avoiding problems. Wagner knew instinctively what most politicians never learn: The thorniest conflicts are often best ignored. Some disputes resolve themselves.

But others don't, and Nicaragua is a case in point. So sometime soon, perhaps as early as this week, Ronald Reagan—in the midst of his struggle to enact tax reform—will again try to secure congressional support for the *contras.*

Like many people, the president has been frustrated about Nicaragua for quite some time. Two weeks ago, he erupted. During a White House meeting with Republican congressional leaders, Reagan pounded the table and fairly shouted, "We have got to get to where we can run a foreign policy without a committee of 535 telling us what we can do."

Sooner or later of course, and usually sooner, all presidents come to view congressional oversight as needless meddling—but this time, as Mark Andrews, a Republican senator from North Dakota, says, Ronald Reagan must himself shoulder a large measure of the blame. "[Reagan] can't get the country behind his position on the *contras,*" says Andrews, "unless his position is clearly outlined." Which is something Reagan's position has never been.

At first, the president said he didn't seek to interfere in Nicaragua's internal politics. He wanted only to interdict the flow of arms to the Salvadoran guerrillas. America could live with the Sandinistas if they confined their activities to their own country. Or so it seemed. Now, it appears, the administration believes that the Sandinistas' Marxism and pro-Soviet orientation impel them to encourage a regionwide revolution—so there can be no peace until the comandantes become democratic, or until they are gone from the scene altogether. "Central America," says George Shultz, "is West. The East must get out."

What *is* America's policy? What *will* Reagan settle for? We still don't know.

Despite the ambiguity, it's a fair bet that Congress will reverse itself and support the *contras.* If it does, the assistance will be called "humanitarian aid," but no one should be fooled. Humanitarian aid will free other funds for battle.

One reason for a shift in congressional opinion concerns the trip to Moscow of Nicaraguan president Daniel Ortega, a journey undertaken within days of the vote to kill aid to the *contras.* Many congressmen were appalled—either because they hadn't believed the administration's characterization of the Sandinistas or because they were simply ignorant of the comandantes' self-proclaimed Marxism. To anyone familiar with the Sandinistas, Ortega's trip was par for the course.

Many people, though, and not just congressmen, know very little about Nicaragua and the current crisis. For these people, and for those of us who *think* we know, Shirley Christian's forthcoming book, *Nicaragua: Revolution in the Family,* is must reading, especially since the question of what to do about Nicaragua will be with us for years—no matter what Congress does.

Leaving the West behind: *Ortega with Gorbachev in Moscow.*

Now at the New York *Times,* Christian won a Pulitzer Prize for her Central America reportage while at the Miami *Herald. Nicaragua* is easy sledding, nonhysterical, well researched, and honest. Christian forces us to remember both the history of Nicaragua and America's involvement there, and to recall how the anti-Somoza revolution came about. She reminds us, too, about the Sandinistas' roots and offers a compelling (and grim) look at life inside Nicaragua today.

For purposes of the current debate, in which critics of the administration say the Sandinistas would be good guys if only the United States didn't pressure them, Christian is convincing on a key point: Ronald Reagan didn't push the comandantes into the Soviet-Cuban orbit. They went there happily and from the beginning because it is where they always intended to go. Like Fidel Castro in the 1950s, the Sandinistas cleverly concealed their true design.

The revolution against Somoza was made by a broad group of political moderates and church leaders without whom the Sandinistas would never have come to power. In causing the moderates to join them, the Sandinistas swore they were not anti-capitalist. They claimed to recognize the moderates' superior education and experience and promised that the moderates would fill the key positions in a new government. They also lied about their Marxism, about their receiving arms from Cuba, and about their desire for free elections.

After they came to power, at a key meeting of the party cadres, the Sandinista leaders boasted of their tactical trickery. They were just pretending to be pluralist, they said. The first junta, which included two moderates, was described as "an alliance of convenience...to thwart Yankee intervention.... It was necessary to negotiate with the bourgeoisie, just to give some representation to people with a patriotic reputation." Later, Daniel Ortega proudly declared that the Sandinistas were "profoundly anti-imperialist, anti-Yankee, and Marxist-Leninist."

Photograph by Tass from Sovfoto.

As Christian points out in a devastating critique of Carter's mismanagement of Washington's Nicaragua policy, Carter knew the truth but still thought he could turn things around. The existence of a liberal administration in Washington and of progressive governments in Europe and Central America enabled the Sandinistas to choose from a varied consortium of potential allies. Without hesitation, and totally unpressured, they chose the East and acted accordingly. After evidence of their support for the Salvadoran guerrillas became overwhelming, it was Carter, not Reagan, who suspended aid to the Sandinistas.

Turning to the situation inside Nicaragua, Christian describes how food allotments are often governed by the degree of one's devotion to the revolution, how shortages of basic goods are the result of a stagnant economic system imposed by the Sandinistas, how the freedoms the comandantes swore in writing to uphold have been perverted. With respect to the press, she quotes Bayardo Arce, a former journalism professor who is one of the country's nine all-powerful rulers: "We support freedom of the press, but, of course, the freedom of the press we support [is] a freedom of the press that supports the revolution."

Just as the Sandinistas moved left on their own initiative, so, too, would the *contras* have grown even without American assistance. "Sandinista internal policies planted the seeds for [the *contras'*] rise," writes Christian. "It was the [Sandinistas'] broken commitments and the exercise of total power...that sent many of those who had earlier led the opposition to Somoza into subsequent armed opposition to the Sandinistas," an opposition she concludes was "inevitable."

As for the *contras'* effect, Christian is straightforward: "The absence of the *contras* and other external pressures would ...have made it easier for the [Sandinistas] to crack down on the press, the church, and opposition groups without attracting international criticism." She is less satisfying on where to go from here and how to get there but argues, as have others, that America too often acts too late to do any good. "The bitter lesson for the United States," says Christian, "is that a democracy...cannot let a situation reach a point that demands black and white decisions about national security.... The United States should not allow itself to fall into the trap of having to accept, in an area as closely tied to it as Central America, either a repressive right-wing dictatorship because it is not threatening to U.S. national security or a repressive left-wing dictatorship in exchange for commitments not to overthrow a neighboring government or acquire MiGs."

Read *Nicaragua*. It is time well spent. ▬

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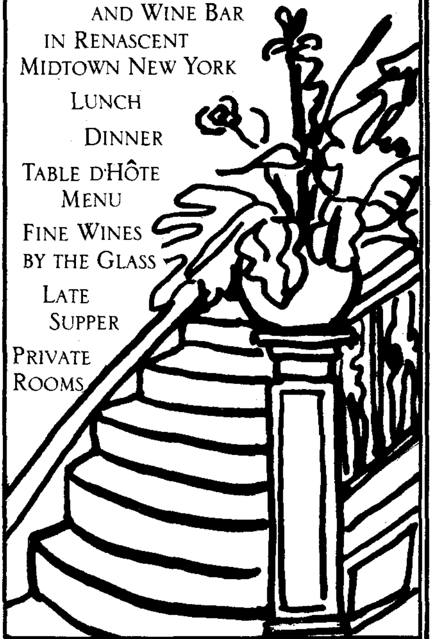

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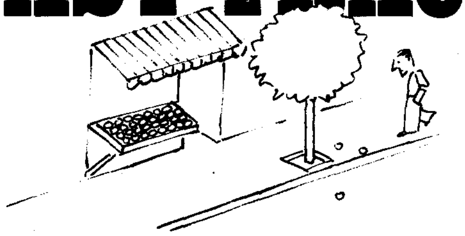


UPDATE

What Becomes of a Legend

IN "THE GHOSTS OF HELL'S Kitchen" (*New York*, April 12, 1982), baby-faced gunman Mickey Featherstone proved that gentrification hadn't displaced some of the neighborhood's more violent traditions. The deadly legends are still alive.

Last month, Featherstone was charged with gunning down a construction worker outside the Javits Convention Center on West 35th Street. A spokeswoman for the Manhattan D.A. linked the "cold-blooded execution" to a Hell's Kitchen gang called the Westies.

This is Featherstone's fourth murder charge; he was acquitted of the others, twice because witnesses were too scared to testify, and once on a plea of insanity.

ERIC POOLEY

NIGHT CRAWLER

THE SELLING OF A SCENE

SHELLY ABRAMOWITZ, 29, DOESN'T LOOK like a promoter. Even in his Gianni Versace sport jacket and slacks, he looks more like a smooth-skinned teenager in a Clearasil ad. But a promoter he is, and what he's promoting is a five-week-old restaurant he owns with the Packer family, a father-and-son team who own a couple of major New York delis.

The restaurant is Canastel's, on Park Avenue South and 19th Street. You've probably read about it, since Shelly's good at his job. His formula is simple: First you sit down with your partners and make a list of everyone you know. If you happen to be married to Ford model Nicole Hood, as Abramowitz is, that means you know a lot of models, photographers, and people in the garment center ("Call it the fashion industry," Abramowitz suggests). Hood is the current Saks Fifth Avenue "Folio" girl, so add a few retailers. Through the Packers, add 25 years' worth of restaurant contacts. Abramowitz put together the investor group that restored and revived the Beacon Theater, so add all the music-industry folks. He used to have a jewelry business, so add that world. Canastel's is in the Flatiron district, surrounded by ad agencies and publishers who've drifted southward in search of affordable rents, so there's another group of names with expense accounts.

Then, in today's fervid restaurant climate, you have to get your place known as a scene. So you offer to give the Actors Fund of America a party and arrange the Ford modeling agency's "Face of the '80s" party, and you make sure the press is there. And as the recognizable names and faces show up, you make sure the gossip columns know what such folk are doing while they eat. Like the time Dennis Stein bought two necklaces right off the neck of another diner and draped them around his date, *Entertainment Tonight*'s Dixie Whatley.

Then you sit back and let Franco and Moreno, the Milanese chef-manager brothers, produce 500 dinners and keep 500 guests content every night in 180 seats bathed by 800 feet of flattering peach-colored neon recessed into the ceiling. Finally, you post an imposing male model at the door on weekends to keep out cruisers looking for a bar scene. And if late nights bring 45-year-old baldish guys wearing gold chains, or if the Saturday-nighters waiting for tables leave their empty glasses amid the display of fresh antipasto, well, nobody ever said the restaurant business was easy—even when the restaurant is an instant hit.

NANCY MCKEON

LOCAL HERO

A REAL GOOD TURN

DASHING MADLY BACK TO MY office at 42nd and Second, I paused briefly to buy a paper. As I spilled a nickel and a dime on the sidewalk, I noticed a tattered man watching. I rushed to the corner without picking up the change, thinking smugly that the man would gladly scoop it up and I'd get in a painless good deed out of sheer haste and laziness. Anxiously waiting for the light to change, I felt a tap on my shoulder. Turning around, I saw, with shame, that in fact the man had followed me and was now holding the nickel and dime I had so arrogantly left for him to retrieve. "You dropped this, Miss," he said quietly.

ROBIN BEARD

Photograph by Paul Solomon/Wheeler Pictures. Illustrations: top, Guy Billout; right, Paul Meisel.

L.A. TELEX

Arianna's Season in the Sun

THE LAST TIME WE checked in with author Arianna Stassinopoulos, she had been discussing a deal for Ken Russell to direct and Sophia Loren to star in the film version of her biography *Maria Callas.* And she was starting work on a biography of Picasso, "an assignment," Jesse Kornbluth wrote (*New York,* July 25, 1983), "that has made the art crowd bare its claws."

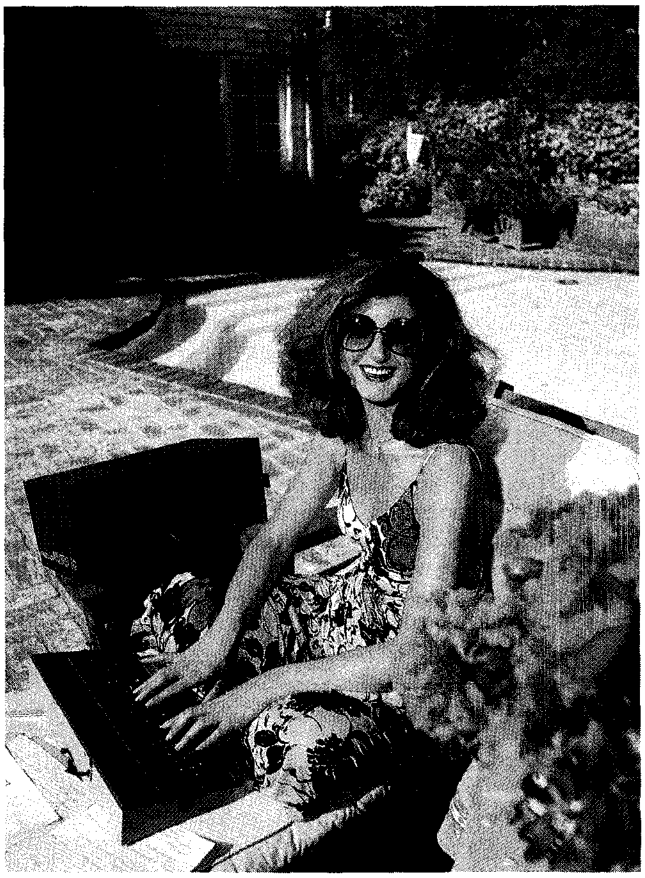
Arianna is now over a year late delivering the Picasso book and has lost the Ken Russell deal. But since she moved to Los Angeles "to break the back of the book," she has signed a new deal for Joan Collins to star as Callas in a television mini-series. And on top of that, she has signed a deal for David Wolper to produce a six-hour Picasso mini-series.

"To write a big book like Picasso," Arianna says, "I had to leave New York. It's too tempting; there are too many things that I love doing there." She is serving tea in the upstairs sitting room of the large four-bedroom brick Colonial house she has rented in Coldwater Canyon, north of Beverly Hills, complete with tennis court and swimming pool. In the steep driveway beyond the property's electric gate sits her new white BMW 635CSI ("It's actually a very good car, but I bought it for its look. I said, 'Oh, look at that car, I like its style' "). She is dressed in a blue-and-yellow-striped polo shirt, a long olive-green skirt, and green canvas heels, all of which makes her look like the Cambridge University student she once was, suddenly transported to Southern California.

"My life is very different here in Los Angeles," she says. "I write for three hours, and then I jump into the pool and swim for half an hour and recharge myself and go back to work. Or I go for a hike. Or I play tennis. I don't go out more than twice a week, and it's just to a movie or a friend's home. So I don't dress up, and I'm in bed early, and get up early, and get back to work."

She also occasionally attends the seminars of John-Roger, the leader of the Santa Monica–based Movement for Spiritual Inner Awareness. She met him in London in 1973 and took his Insight training in New York five years later. "He's not a guru," explains Arianna, who wrote about John-Roger in the April issue of *Interview.* "His message is to turn to yourself; all the answers are there."

While she's writing, she is feeding material to a Wolper screenwriter, William Hanley, so work on the Picasso mini-series can proceed. In the fall, she plans also to start working with a screenwriter on the Callas teleplay. "I knew Joan [Collins] from England," she says, "and we met awhile ago, and she said to me, 'I've always wanted to play Callas.' And it was amazing. You know how long people say deals take. This happened in about ten days. It's going to be filmed all over Europe next spring, during Joan's hiatus from *Dynasty.*"


At poolside in Coldwater Canyon

For the Picasso biography, Arianna says she's done what many in the art world thought she could not do: talked to Picasso's widow, Jacqueline; his daughter Paloma and son, Claude; his daughter by Marie-Thérèse Walter, Maia; and his maid for 37 years, Ines Sassier. "I have to be able to finish the book by the end of the year," she says. "I'm over 50,000 words into it, but I just spent two months in Europe and came back with 47 tapes, and now a lot of rewriting has to be done. We are like a little factory here. We have people transcribing tapes in three languages: French, English, and Spanish. And we still have one researcher working in Barcelona and two in Paris."

AND WHAT OF ARIANNA'S social life? Is it really possible that the woman who conquered New York society in six months has given that up in favor of the Picasso book? That does seem to be the case. There was the Mortons dinner with Joan Collins, Collins's fiancé-partner Peter Holm, Sir James Goldsmith, the Michael Caines, Swifty Lazar, and Princess Michael of Kent, where the signing of the Callas deal was celebrated. And there will be a Women's Campaign Fund dinner that she is giving June 7 at the behest of her friend Jodie Evans, a former Jerry Brown staffer. Otherwise, Arianna has been absent from Los Angeles society columns.

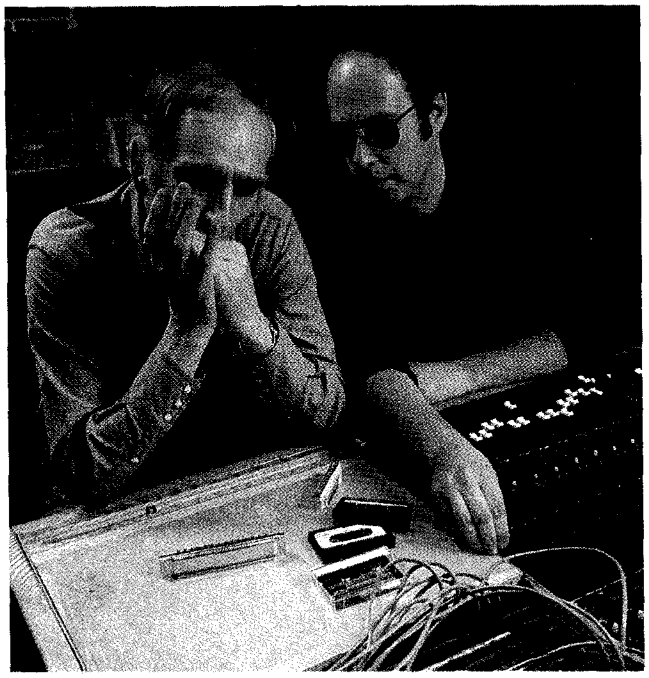
"That is not my life here," she says. "That is not why I came out here. I have my group of friends I've known from coming out here over the years, and they are not people the readers of newspapers would necessarily know. And I am not dating anyone. I am dating Picasso." She stops and smiles widely. "And let me tell you, it is a tough relationship, even though he is dead."

JEANIE KASINDORF

Photograph by Raul Vega.

SOUNDS

The Art of Records



Wesselman, Gordon

‘WHEN YOU TAKE A rock-’n’-roll band into the studio, it’s usually three chords,” says record producer Jeff Gordon. “With this, God knows, it’s anything.”

This, on an afternoon not long ago, was painter Tom Wesselman, who was sitting in the recording studio listening to Barbara Beeman sing the second verse of his “Pictures on the Wall of Your Heart” over and over again, trying to get the word “meanness” just right.

Wesselman is one of about twenty contributors to *Artsounds Collection*, an album done by visual and performance artists. The others include photographer Bob Gruen, director Robert Wilson, and painters Larry Rivers, Jonathan Borofsky, and Keith Haring, each of whom will record a short piece.

Artsounds, the second “art record” that Gordon and his wife, Juanita, have created (the first sold more than 30,000 copies), will be released by Polygram Classics in early 1986. Two hundred boxed editions with hand-colored signed prints and photographs will be sold for $2,000 each; the non-deluxe album will go for $20 and will include a poster of the artists’ graphics.

Although some of the artists are contributing “non-commercial” cuts—Philip Johnson, for instance, is discussing architecture—there are also real songs on the album. And Gordon plans to release at least two of them as twelve-inch dance-floor singles.

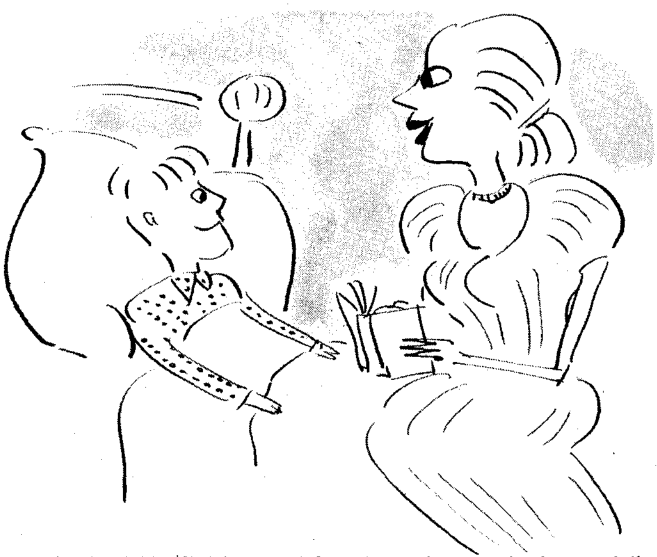
The Gordons had never met most of the artists before they asked them to take part in the project. “Juanita and I would sit around and talk about whose work we liked and which people could lend themselves to doing things in another medium,” Jeff says.

Wesselman, who listens to country music while he’s painting, wrote his ballad 25 years ago, when he was “courting” his wife. “Country’s underlying sadness makes me very happy,” he says. For *Artsounds*, he chose “Pictures” over two of his other compositions, “Bathtub of My Heart” and “Washing My Heart in Alcohol.” And although Wesselman has no plans to continue *his* recording career, Gordon would like to do an art record every year. Why?

“It’s a crossover world,” he says.

AMY VIRSHUP

PEN & PENCIL



“So the White Knight was defeated, but the Ogre in Green Mail swallowed the Poison Pill and got sick, and the defenders escaped on Golden Parachutes, and everybody lived happily ever after. Except the stockholders, of course.”

ANTHONY HADEN-GUEST

CHOW

Jams’ Owners Move West

THE NEVER QUITE successful Nikki & Kelly (Columbus Avenue at 77th) closed last fall, and the space has been up for grabs ever since. Now it’s been leased to Jams owners Melvyn Master and Jonathan Waxman and will open anew in mid-September. But on July 22, Paul Prudhomme, the famed New Orleans chef, will move in his K-Paul’s operation for five weeks. The Prudhomme visit, say Waxman and Master, “is a camaraderie among chefs.” There’s no name yet for their new place, nor a final menu, yet both insist “it’s not going to be another Jams.”

BARBARA COSTIKYAN

TRIVIA

1. What are the school colors of the City College of the City University of New York?

2. How many times have the New York Yankees won the World Series?

3. Has the New York *Times* ever run a comic strip?

1. Lavender and black.

2. Twenty-two.

3. For six months in 1906, the Times *ran a comic strip–poem about the adventures of two grizzly bears.*

PRICES

HERE’S WHAT SOME THINGS cost around town these days:

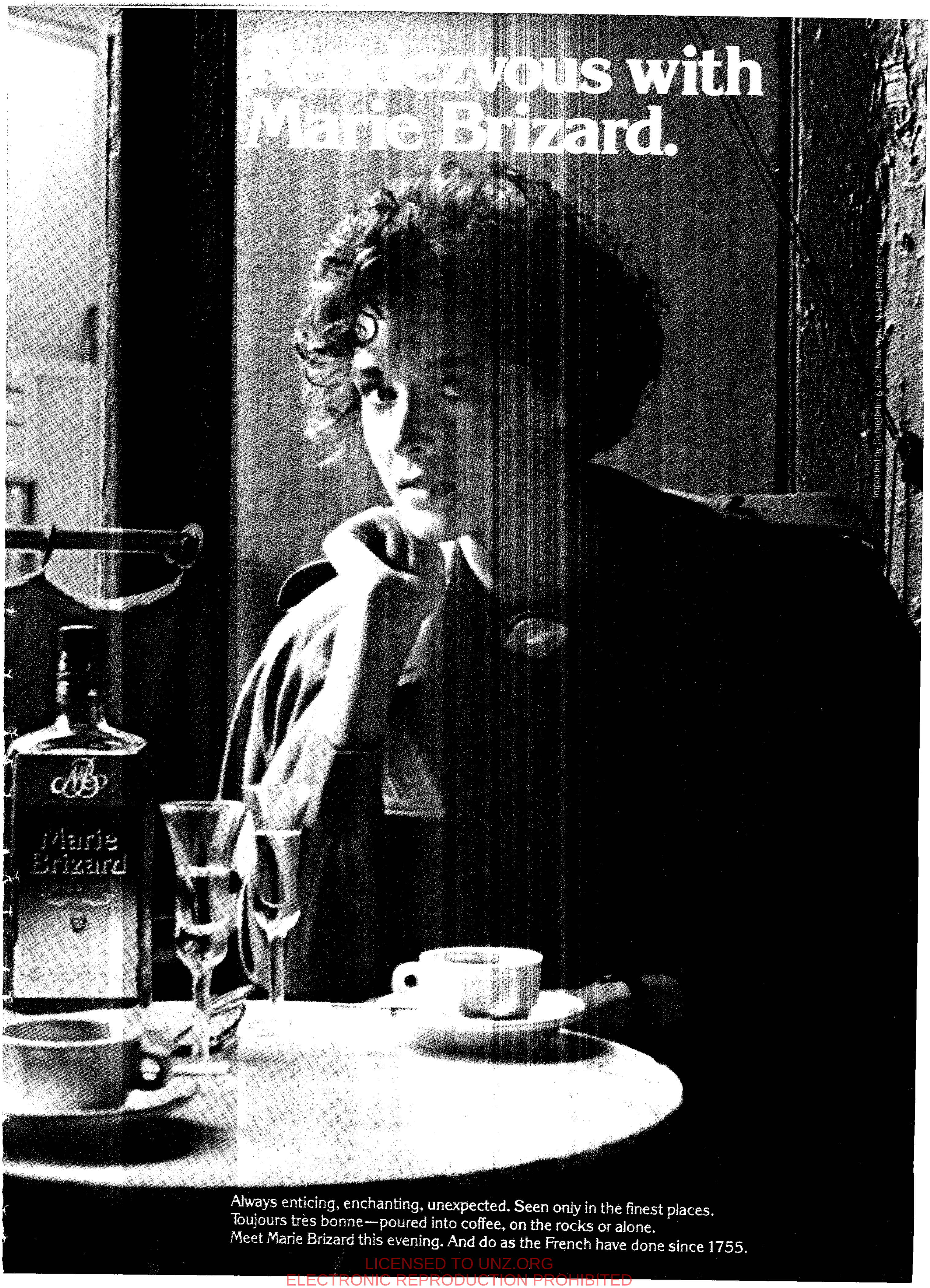
☐ Vanity license plates (Department of Motor Vehicles, 587-4620), $20.25.

☐ Private use of Area (157 Hudson Street), $5,000 a night, plus $7 per person per hour for an open bar.

☐ Twenty-by-24-inch color poster from a negative (Beck’s Photography Studio, 37-44 82nd Street, Jackson Heights), $60.

☐ Getting a 250-page book published and promoted by Vantage Press (516 West 34th Street), about $10,000.

Photograph by Don Hammerman.


Rendezvous with Marie Brizard.
Photograph by Deborah Turbeville
Marie Brizard
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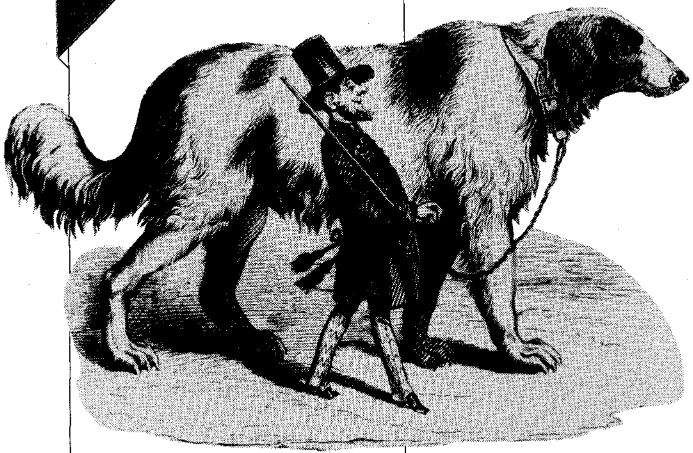
BY RUTH GILBERT

RUTH RECOMMENDS

The Metropolitan Opera's nineteenth season of free concert operas in the parks opens with Puccini's Manon Lescaut *June 11 on Central Park's Great Lawn.*



'ERA OF THE PET'

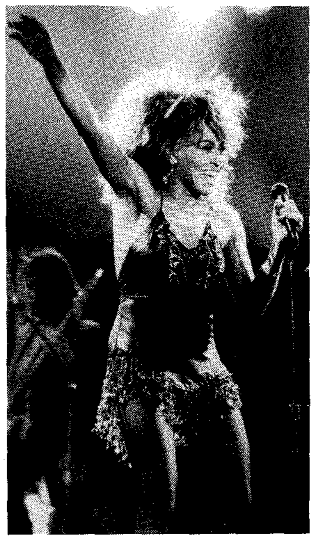
The Dog Museum of America presents an exhibition of four centuries of paintings, engravings, photographs, and sculptures of people and their dogs, from June 11 through August 17. Above is Grandville's 1844 etching A Dog Walking His Man.

BARYSHNIKOV'S 'DON QUIXOTE'

This is one of the most delightful and amusing full-length ballets offered by the American Ballet Theatre, now in its seventh week at the Metropolitan Opera House. See Martine van Hamel flirting with a not unresponsive Patrick Bissell on June 6 and 7, and rejoice.

'PRIVATE DANCER'

Red-hot superstar Tina Turner sings "What's Love Got to Do With It" and many other hits during a concert filmed in England, to be broadcast June 8 at 8 p.m. on HBO.



'A BROADCAST BABY'

Marilyn Sokol practices microphone technique before her first network radio show. This American Jewish Theatre production, with music, begins performances June 15 at the 92nd Street Y.

HAPPY BIRTHDAY TO YOU!

Doc Cheatham, elder statesman of the trumpet, is celebrating his eightieth birthday at Sweet Basil through June 9. His regular team—Chuck Folds, Al Hall, Jackie Williams—is featured, along with guest stars, each night.

Photographs: center right, Gerry Goodstein; bottom left, Mira.

Monsieur de Givenchy

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HOLLYWOOD'S BRAT PACK

They're Rob, Emilio, Sean, Tom, Judd, and the rest—the young movie stars you can't quite keep straight. But they're already rich and famous. They're what kids want to see and what kids want to be.

BY DAVID BLUM

IT WAS A THURSDAY NIGHT, AND LIKE ALL THE THURSDAY nights in all the bars in all the cities in all the world where young people live, the Hard Rock Cafe brimmed over with boys and girls. This was Los Angeles, so the boys wore T-shirts and sunglasses and shorts, and the girls wore miniskirts and Madonna hairdos. Over the blare of rock music, the boys and girls were shouting jokes and stories to one another, talking about their jobs and their classes and their dreams, eating enormous cheeseburgers and washing them down with swigs from long-necked bottles of Corona beer. The waitresses were dressed in punk uniforms, and they smiled and laughed as the boys and girls floated from table to table, partying with the endless spirit of those who have no place to return to, no person waiting nervously at home, no responsibility the next day that could possibly be more important than this night, right here, right now.

At one round table in the middle of the room sat a group of boys who seemed to exude a magnetic force. As the boys toasted each other and chugged their beers, the prettiest of the girls would find some excuse to walk by the table, and they would eye the boys as languorously as they possibly could, hoping for an invitation to join them. The boys knew that they had this force, and they stared back with equal vigor—choosing with their eyes the prettiest of the pretty and beckoning them with their smiles. Without fail, the girls would come, and they would stay, bringing with them all the charms they could muster. There were many boys in the bar that Thursday night, many of them as handsome as those at this one round table, but these boys—these young studs, all under 25 years old, decked out in *Risky Business* sunglasses and trendish sport jackets and designer T-shirts—they were the Main Event.

A girl named Alice straightened her long, white T-shirt over her blue skirt, brushed her jet-black bangs away from her eyes, patted her hips with her hands, and walked slowly to the table. She went to the handsomest of the group, the boy with the firmest chin and the darkest sunglasses. She knew that he was Rob Lowe and that he had been in *The Hotel New Hampshire,* and she probably also knew that he was involved with an actress named Melissa Gilbert, but from the open, white-toothed smile he gave her as she walked over, she felt confident.

"Hi," she said. He took her hand and shook it.

"Nice to meet you," he said.

"My name is Alice," she said.

He did not tell her his name. He had already turned his head toward a pretty blonde who had just walked by and turned her head toward him. He flashed the blonde his open, white-toothed smile; she returned it and walked over to the table.

But by the time the blonde girl arrived, Rob Lowe had long since forgotten she was coming. He had turned back to the table, where his friends had once again lifted their bottles in a toast: For no reason, with no prompting, for what must have been the twentieth time of the night, the boys were about to clink bottles and unite in a private pact, a bond that could not be broken by all the pretty young girls in the room, or in the world, or even, perhaps, by the other, less famous young actors who shared the table with them as friends. As the bottles clinked, the boys cried together at the top of their lungs, "*Na zdorovye!*"—Russian for "good health," but really something else, a private signal among the three famous boys that only they understood. After they finished their toast, the three boys turned their attention back to Alice and the other girls who surrounded the table, and smiled. The girls smiled back.

If Rob Lowe seemed to be inviting all too much attention from the girls, Judd Nelson acted as though he wanted nothing to do with it. His fame, too, helped attract them—they recognized his tough-guy looks from his role as the wrong-way kid in *The Breakfast Club* and sought his attention. But as Alice sat down in an empty chair next to him, Judd Nelson announced to anyone within earshot, including Alice, "There is a line. When someone crosses the line, I get angry. And when someone sits down at the table, they have crossed the line. You can let them get close"—he looked around at Alice and the swarm of girls—"but you can't let them sit down."

Only one of the famous young boys seemed to take the at-

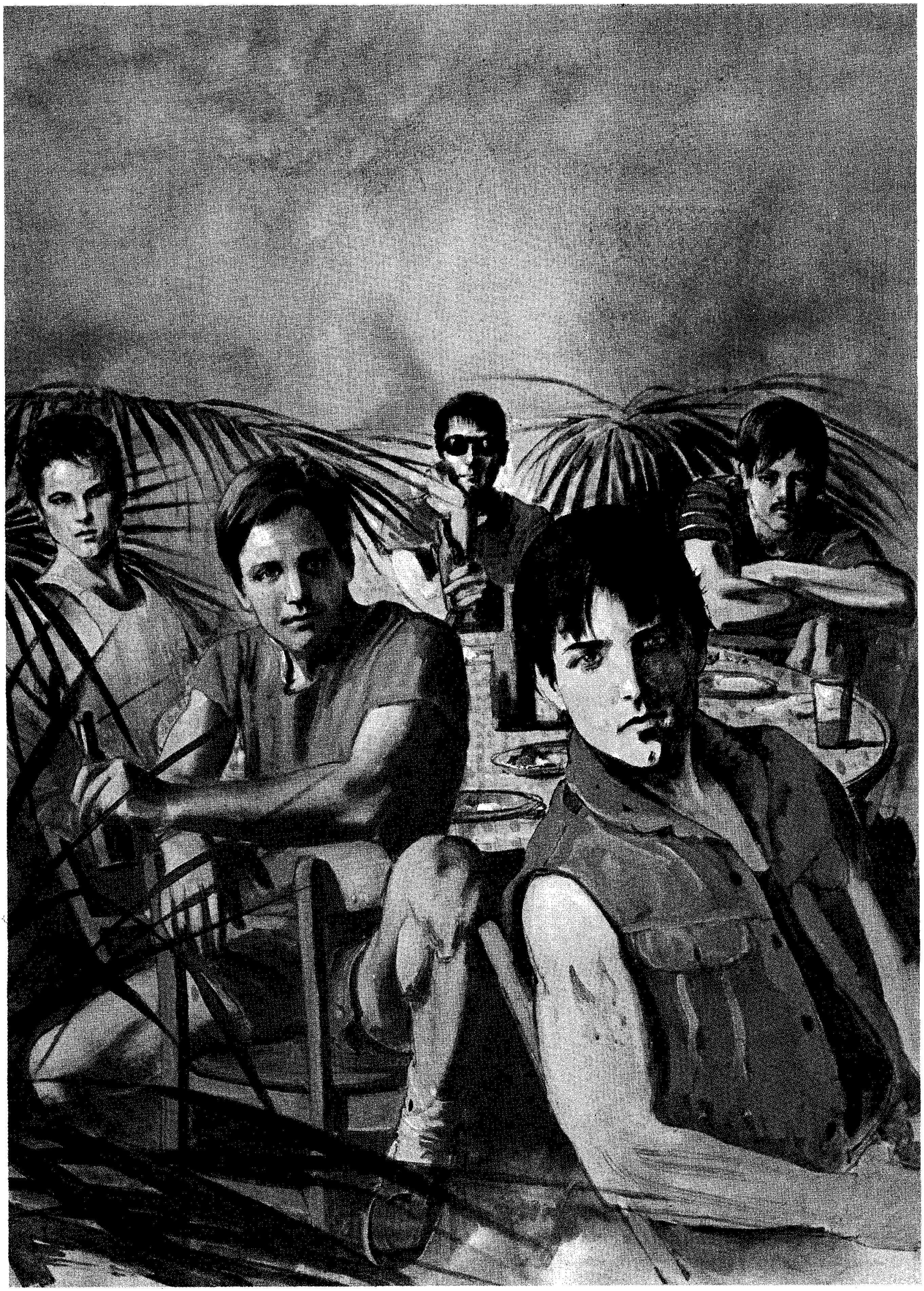


ILLUSTRATION BY DANIEL MAFFIA

RAT PACK OF THE EIGHTIES: *They have top agents and protective P.R. people. They have legions of fans who buy them drinks and follow them home. And, most important, they sell movie tickets.*

tention in stride—perhaps because he grew up the son of a famous actor, Martin Sheen. Just 23 years old, Emilio Estevez looks like his famous father and is a star on his own; he played the young punk in *Repo Man* and the jock in *The Breakfast Club.* His sweet smile of innocence drew still more women to the table, and he could not resist them.

"She was a Playmate of the Month," he whispered as an exotic-looking young woman in a purple jumpsuit took the seat next to him and smiled like an old friend. "The last time she was here, we were telling her about a friend who had passed the bar exam, and she said, 'I didn't know you needed to take a test to become a bartender.' " He laughed at her stupidity. But then he turned his attention to her, and before long, the toasts were over. Rob Lowe went back home to his girlfriend, waiting for him in Malibu. And at 1:35 A.M., after leaving the Hard Rock and stopping at a disco and then an underground punk-rock club, Judd Nelson took off by himself in his black jeep. Emilio Estevez and the Playmate went off together into the night.

THIS IS THE HOLLYWOOD "BRAT PACK." IT IS TO THE 1980s what the Rat Pack was to the 1960s—a roving band of famous young stars on the prowl for parties, women, and a good time. And just like Frank Sinatra, Dean Martin, Peter Lawford, and Sammy Davis Jr., these guys work together, too—they've carried their friendships over from life into the movies. They make major movies with big directors and get fat contracts and limousines. They have top agents and protective P.R. people. They have legions of fans who write them letters, buy them drinks, follow them home. And, most important, they sell movie tickets. Their films are often major hits, and the bigger the hit, the more money they make, and the more money they make, the more like stars they become.

Everyone in Hollywood differs over who belongs to the Brat Pack. That is because they are basing their decision on such trivial matters as whose movie is the biggest hit, whose star is rising and whose is falling, whose face is on the cover of *Rolling Stone* and whose isn't. And occasionally, some poor, misguided fool bases his judgment on whose talent is the greatest.

The Brat Packers act together whenever possible—and it would be a major achievement for the average American moviegoer not to have seen at least one of their ensemble movies over the past four years. The first Brat Pack movie was *Taps,* the story of kids taking over a military school, a sleeper that took in $20.5 million. Then came *The Outsiders,* adapted from the S. E. Hinton novel and directed by Francis Ford Coppola; *Rumble Fish,* another Coppola-Hinton effort; *The Breakfast Club;* and now, on June 28, the release of the latest matchup of the Brats, *St. Elmo's Fire.*

Emilio Estevez is the unofficial president of the Brat Pack. (He is also the unofficial treasurer; other members seem to forget their wallets when they go out together, and Estevez usually picks up the check.) He may get his best notices yet, for his role in *St. Elmo's Fire.*

"I'll bet if you asked everyone in the cast who their best friend is," says Joel Schumacher, who directed and co-wrote *St. Elmo's Fire,* "they'd all say Emilio. He's that kind of guy."

Here are the rest:

The Hottest of Them All—Tom Cruise, 23. He first made his mark in *Taps,* then went on to star in the youth-movie classic *Risky Business.* The huge success of that movie (it made $30.3-million) gave Cruise the leverage to get over $1 million per movie.

The Most Beautiful Face—Rob Lowe, 21. He first showed it to moviegoers in *The Outsiders,* then starred in *Class* and *The Hotel New Hampshire.* He stars in *St. Elmo's Fire.*

The Overrated One—Judd Nelson, 25. He made his reputation as a hood in *Making the Grade* and *The Breakfast Club.* And now, in *St. Elmo's Fire,* he shows—with his role as a congressional assistant—that he was better off when typecast.

The Only One With an Oscar—Timothy Hutton, 24. He got started ahead of the others as a troubled teen in *Ordinary People,* then joined the Brat Pack in *Taps.* Fellow Brats whisper that he's made one too many flop (*Turk 182!* was its name) and now must revive his career or risk being forgotten.

The One Least Likely to Replace Marlon Brando—Matt Dillon, 21. Everyone thought he would do it back when he made *Tex* and *The Outsiders,* but he eased into a lower gear with *The Flamingo Kid,* a comedy that did well at the box office.

The Ethnic Chair—Nicholas Cage, 21. A nephew of Francis Ford Coppola, he changed his famous surname—and took out

1980

ORDINARY PEOPLE

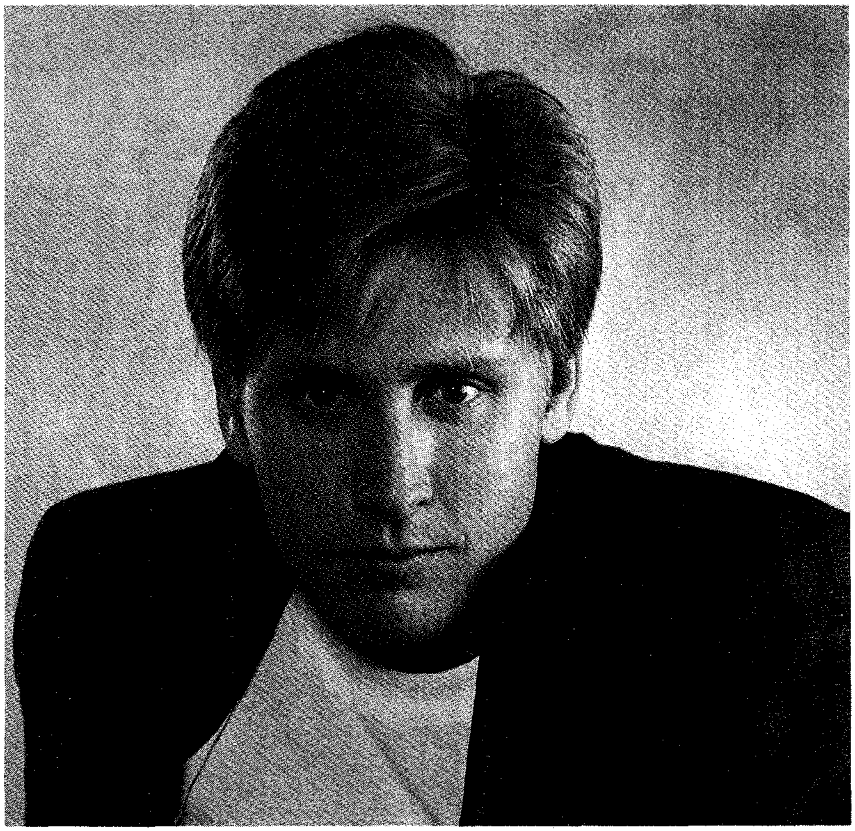
DAWN OF THE BRATS: Twenty-year-old Tim Hutton got an Oscar for Best Supporting Actor and proved that a convincingly troubled teen could pull his peer group into the theaters.

1981

TAPS

THE FIRST BRAT PACK MOVIE: Cadets take over their military school. Tim Hutton led the charge, his lieutenants Tom Cruise (left) and Sean Penn (right) right behind, poised to move to the front.

Photograph, left: Phototeque.



Leader of the Brat Pack: *Estevez revels in the attention.*

an eyetooth to play a leading role in *Birdy*, which made his reputation as an actor. His ethnic looks usually land him the part of brother or best friend.

The Most Gifted of Them All—Sean Penn, 24. He is the natural heir to Robert De Niro's throne; like his mentor, Penn will transform himself for any role he takes. The results have been awesome: from the surfer Jeff Spicoli in *Fast Times at Ridgemont High* to the drug dealer Daulton Lee in *The Falcon & the Snowman.*

Not Quite There: the Two Matthews—Broderick, 23, and Modine, 24. Both are fine actors—Broderick in *WarGames* and on Broadway, and Modine in *Birdy*—but both live in New York. The Brat Pack likes them but doesn't know them. The same goes for Kevin Bacon, 26, the star of *Footloose* and *Diner.*

WHAT DISTINGUISHES these young actors from generations past is that most of them have skipped the one step toward success that was required of the generation of Marlon Brando and James Dean, and even that of Robert De Niro and Al Pacino: years of acting study. Young actors used to spend years at the knee of such respected teachers as Lee Strasberg and Stella Adler before venturing out onstage, let alone in movies; today, that step isn't considered so necessary.

No one from the Brat Pack has graduated from college—most went straight from high school into acting. Rob Lowe, Sean Penn, and Emilio Estevez all went to Santa Monica High School and acted as much as they could. Estevez made 8-mm. movies that he acted in and directed; he and Penn wrote and co-starred in one movie about Penn stealing Estevez's dog. Penn later directed a play that Estevez wrote and starred in at Santa Monica High, about Vietnam veterans.

Estevez shares a show-business upbringing with several other Brats; Sean Penn is the son of Leo Penn, a director of such television programs as *Magnum, P.I.* Tim Hutton is the son of the late actor Jim Hutton; and Nicholas Cage's connection to Coppola led to his first film part, in *Rumble Fish.* Tom Cruise grew up in the East, away from the world of Hollywood; still, he found he didn't need much training to succeed.

They all admire the work of those actors who spent years in diligent training, but they do not consider De Niro and Brando, or even Martin Sheen, role models for their careers. There is a spiritual father of the Brat Pack, but it is not an established star, nor is it Frank Sinatra or Sammy Davis Jr. or Peter Lawford. It is a grizzled 58-year-old character actor named Harry Dean Stanton. He has been a familiar face around Hollywood and a cult hero among film buffs since the 1960s, but has only lately become a real success, as the star of *Repo Man* (with Estevez) and, most recently, *Paris, Texas.* The Brats admire Stanton for his acting gifts—but they have befriended him for his ability to relate to them as kids, sometimes partying with them all night and sleeping till noon.

Stanton lives up in the hills above Hollywood, in a house

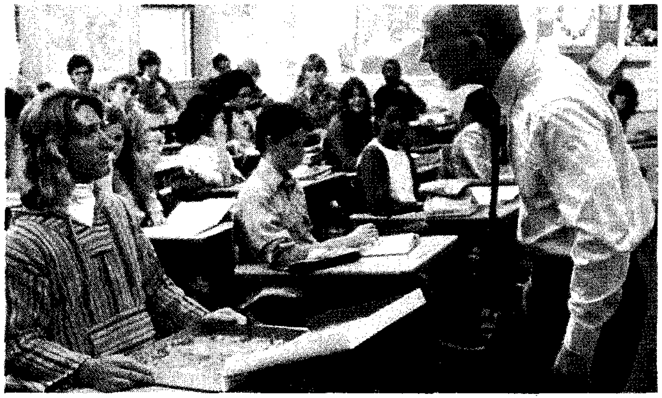
1982

TEX

HOLLYWOOD DISCOVERS HINTON: The Brat Pack grew up on S. E. Hinton's teen novels. This one put Matt Dillon (middle) on the map and launched Brat Pack leader Emilio Estevez (left) as well.

1982

FAST TIMES AT RIDGEMONT HIGH



TOTALLY AWESOME: Sean Penn's wigged impression of a Valley Guy was more than enough to gain him instant membership in the Brat Pack Hall of Fame. Written by 21-year-old Cameron Crowe.

Photographs: top, Bonnie Schiffman; bottom left and right, Phototeque.

PERKS: *It would not behoove one of the Brat Packers to fork over $6 to the industry that made him a star. So Emilio Estevez stood outside the movie theater figuring out how he could get in free.*

from which one sees nothing but trees and hawks. As he sits in his living room dressed in an old bathrobe ("This once belonged to Marlon Brando," he remarks), he says of these young stars, "I don't act like their father, I act like their friend." Rubbing sleep from his eyes, he thinks for a minute and then adds, "Boy, would I have loved to have had everything these guys have when I was 22. That would have been great."

Tough guy: *Judd Nelson made his reputation playing hoods.*

IT WAS A HOT SPRING NIGHT IN Westwood, perfect weather for moviegoing, and the leader of the Brats wanted to see *Ladyhawke,* which stars Matthew Broderick. But it would not behoove one of the Brats to fork over $6 to the industry that made him a star to begin with. So Emilio Estevez stood outside the Mann's Village Theater, five minutes to show time, considering the various ways he might be able to get into the movie free.

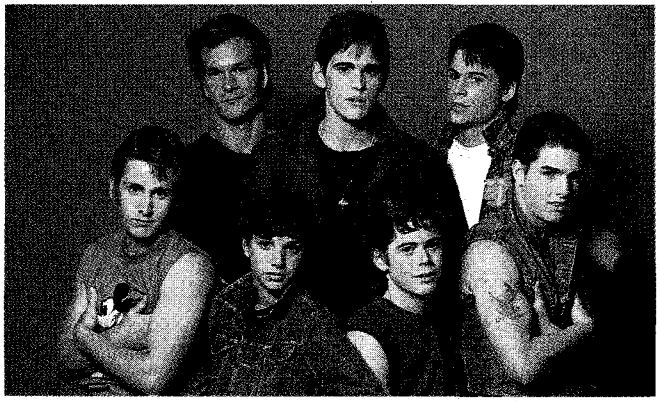
"I have a friend who works here who'll get me in free," Estevez said, but as he eyed the man taking the tickets of the paying customers, he muttered, "Guess he's not working tonight." After a moment's thought, he said, "If I could get to a phone, I think I know something I can do."

And so, with three minutes left, Estevez marched down the nearest street in search of a phone. He peered into a pinball parlor and asked, "Do they have a phone in here?" They did not. He walked down to a parking lot and heaved a sigh of relief. "There's a phone," he said, and trotted off to use it. He called the theater and explained that he was Emilio Estevez and that the friend who normally let him in free wasn't working tonight; would there be any way to get Estevez passes for the eight o'clock show? Of course, he was told, and when he arrived, the manager and the ticket taker welcomed him to the theater and told him how much they loved his movies. "Thank you," Estevez said, and with a smile, he dashed off to catch the opening credits.

Estevez, who is only five foot six, stands as a vivid prototype of the Brat Pack he seems to lead. Barely 23 years old, he is already accustomed to privilege and appears to revel in the attention heaped upon him almost everywhere he goes. He has a reputation in Hollywood as a superstud: Dozens of girlfriends, many of them groupies, latch on for brief affairs; his romance with actress Demi Moore (who is also in *St. Elmo's Fire*) is off and on. He is living the life that any American male

1983

THE OUTSIDERS


BRAT BREAKOUT: Another S. E. Hinton novel. Directed by Coppola, this Hollywood teen-ensemble film elevated Rob Lowe (top right) to Brat Pack status. Estevez, Dillon, and Cruise were also present.

1983

WARGAMES

THE BRAT IN THE MACHINE: Matthew Broderick's computer whiz, along with compatibly cute Ally Sheedy, saves the world from a nuclear holocaust. Big box office made Broderick a bankable Brat.

Photographs: top, Bonnie Schiffman; bottom left, David Burnett/Contact Press Images; right, Phototeque.

might dream of—to be young, single, and famous.

But the Brat Packers are smart, and Estevez, perhaps the smartest of all, recognizes that with his fame and fortune comes a responsibility to preserve them. So he works hard at his profession, building a substantial résumé of acting credits to keep him going. His career began at eighteen, with an afternoon television special, *Seventeen Going On Nowhere.* By the time he had made his fourth feature, *The Breakfast Club,* he was 21. It was during the filming of *The Breakfast Club* that Estevez became a protégé of one of the most powerful young talents in Hollywood: writer-director-producer John Hughes. Returning to his condo in Malibu after the making of *The Breakfast Club,* Estevez wrote a screenplay called *Clear Intent.* It wasn't his first screenplay—that one, an adaptation of an S.E. Hinton novel called *That Was Then, This Is Now,* has since been made into a movie with Estevez as the star and will be released this fall. But *Clear Intent* was surprisingly sophisticated, and when he showed it to Hughes, the reaction was so positive as to assure him a career as screenwriter.

"When I was reading it, I thought it was so good, so close to my bone, that I had written it," said Hughes the other day, granting a brief interview over his car phone on his way to work. Only five years ago a Chicago-based humor writer, Hughes now has a multi-million-dollar deal with Paramount Pictures for his next several projects; one of them, Hughes said, may be *Clear Intent.* "Emilio wants to direct it, and I'm sure he will be able to," Hughes said. "He can do anything. He can act, he can write, he can direct. He's surpassed me in that respect. I can't act—I wish I could."

Clear Intent is the story of two L.A. garbagemen who witness a murder and unwittingly get involved. Who will play the garbagemen? "Maybe Judd Nelson could play one of the parts," said Estevez one day. Another day he said, "Boy, I would love to play one of them." At still another moment, he asked, "Do you think Matthew Broderick would be believable as a garbageman?" and then added, "Sean Penn would be good." And what about Nicholas Cage? "Yeah, I've been thinking about him; he'd be great." There appears to be little doubt: *Clear Intent* will unite at least two Brats onscreen once again.

IT WAS ALMOST MIDNIGHT ON A BOYS' NIGHT OUT, AND Judd Nelson and Emilio Estevez were still looking for some fun. So Estevez summoned a young writer he'd always wanted to meet, Jay McInerney—the author of a book, *Bright Lights, Big City,* that he'd once wanted to option and turn into a screenplay. It was 1984's trendiest novel, and McInerney was staying at one of Los Angeles's trendiest hotels, the Chateau Marmont, revising the first draft of the screenplay of his book. Coincidentally, the man set to direct the film version of the book is Joel Schumacher—the director of *St. Elmo's Fire.*

McInerney showed up at the Hard Rock at around 11:30 P.M. in a sport jacket and mostly unbuttoned shirt. Estevez was wearing a T-shirt and chic black sport jacket with flecks of color. Nelson was wearing a gray jacket, a dark tie, a gray pullover, and a shirt almost hidden from view. It was 65 degrees, but he did not appear to be sweating. They all shook hands, with McInerney looking slightly mystified that he had been invited. The three of them, along with the Playmate, got into two cars, with McInerney in the backseat of Estevez's Toyota pickup truck, and drove to Carlos 'n Charlie's, a restaurant-discotheque on Sunset Boulevard. The coat-check girls recognized the movie stars and waved the group in without collecting a cover charge.

Estevez wandered around the club, and Nelson went to the dance floor, where the tune of the moment was "ABC," by the Jackson Five. Nobody seemed interested in talking to McInerney. Nelson walked up to one of the loudspeakers and started dancing directly in front of it. But no one was dancing with him, and it was too dark for anyone to notice that there was a movie star dancing with a loudspeaker. So after a few minutes, the anonymity appeared to be too much for him; he sat down with a dejected look and started complaining about what a horrible club it was. Then he suggested they leave.

"There's a punk club open tonight across the street," he said. "Let's go." So Estevez and Nelson and the Playmate and McInerney paid the check and left.

Across the street was the Imperial Gardens Japanese restaurant. Late at night, the Japanese restaurant mysteriously disappears, and a punk club takes its place. A long line snaked through the entranceway and out the door, and two large bouncers stood at the foot of a long staircase to the club, not letting anyone inside.

"Some people have no shame about such things," Estevez said when it was suggested that he approach the bouncers and inform them that two movie stars would like to get in. "I have shame." And so he made no movement. But the rest of the people in line began to notice him and Judd Nelson, and a murmur reached the bouncers.

"The manager would like to speak with you," said one of the bouncers, who left his spot at the staircase to speak to Estevez. And so Estevez put away his shame and headed over. Moments later, he waved his group toward him; the manager stamped their hands, showing proper awe. "I guess we're not as important as *they* are," muttered a girl standing at the front of the line as Estevez, Nelson, McInerney, and the Play-

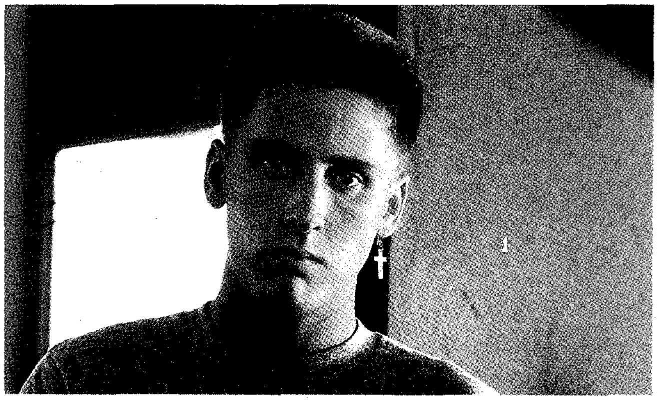
1983

RISKY BUSINESS

TOM CRUISE, GO TO THE HEAD OF THE PACK: A straight-arrow teenager discovers the connection between sex and money; Hollywood discovers the connection between Cruise and money.

1984

REPO MAN



ADDING NEW SHEEN: In this cult hit about a young punk's rites of passage through the dark underside of L.A., Emilio Estevez became a star, along with Brat Pack guru Harry Dean Stanton.

THE BIGGEST BRAT OF ALL: *Tom Cruise can command not only a colossal salary but casting approval and script consultation as well, things bigger stars didn't dream of getting a decade ago.*

mate made their way inside, pleased with their clout.

McInerney, somewhat of an expert on nightclubs—his book is filled with tales of the late-night New York crawl—remarked upon entering the crowded club that there did not seem to be a VIP lounge on the premises. Estevez nodded and bemoaned the hordes around the bar. In New York, celebrities typically are ushered into private rooms, served free drinks, and photographed by *paparazzi,* who will place their pictures in the next day's editions of the dailies.

The Brats will be coming to New York this month to promote *St. Elmo's Fire,* which all of them seem rather obsessed with. Each new Brat Packer movie carries with it an increased burden—if it is not a success, the young unknowns starring in the hit movie of the moment might come up from behind and replace them. And that would mean the end of the kind of ensemble efforts that created the Brat Pack.

"I think ensembles should continue forever," says Judd Nelson. His name is being tossed around for one of the leads in *Bright Lights, Big City*—Tad Allagash, a suave young gadabout. The other role has been cast; the character based on the book's author will be played by Tom Cruise. Aside from Judd Nelson, the other actors under consideration for the role of Tad are Emilio Estevez and Rob Lowe.

Estevez and Nelson did not, however, learn anything about the character from talking to McInerney the other night. After summoning him to their late-night cruising, and shouting a few comments to him over the din at the Imperial Gardens, the Brat Pack took off and left McInerney at the club. He walked back to his hotel by himself.

THE LEADER OF THE BRAT PACK ORDERED TWO slices of pepperoni pizza and a Coke at Lamonica's N.Y. Pizza stand in Westwood, the home of UCLA and, seemingly, the capital of the generation that buys all the movie tickets. There is an enormous movie theater at practically every intersection in Westwood; movies that have long since closed elsewhere are still playing here. So for Emilio Estevez to show his face in this neighborhood was to invite the stares of countless fans, and as he wolfed down his slices, the rest of the customers watched in silent respect.

Moments after he'd sat down, a lanky, greasy-haired young man approached the table.

"Hey, Emilio, how you doin'?"

Estevez looked up expecting a fan, but the man he saw standing above him was another member of the Brat Pack—Timothy Hutton.

"Hey, Tim, how you doin'?"

"Not bad, man, how you doin'?"

"Okay, dude. What are you up to?"

"Not much. How about you?"

"Nothin'."

Pause.

"So . . . how you doin'?"

Pause.

"You seen Sean?" Hutton was referring to Sean Penn.

"No. I heard he was at the party for Madonna the other night, Sunday or Monday," Estevez said.

"Oh . . . well, take it easy, dude."

"Okay . . . so long, dude." Hutton and a small entourage of young men about his age and greasiness walked back through the pizza joint and into the kitchen for an unknown purpose. And Estevez explained that he and Hutton don't know each other very well. "We met through Sean," he said.

The Brat Pack whispers that Hutton has made a near-fatal mistake; he has made movies that have failed at the box office. For one of the pack, this is a mortal sin—because what makes you a member, what makes you a Brat, is the ability to be in a position where Hollywood needs you more than you need Hollywood. "Tim's last three movies were bombs," one of the Brats noted, in a not-for-attribution remark. "It's going to get to the point where the Oscar isn't going to matter. If you can't sell tickets, that's it."

And this is why Estevez's best friend, Tom Cruise, is so hot these days—and why he can afford to be perhaps the biggest Brat of all, at least insofar as the movie industry is concerned. He broke out of the pack with *Risky Business* and can now command not only a colossal salary but such perks as casting approval and script consultation, things bigger stars couldn't dream of getting a decade ago.

Cruise, Hutton, and now Estevez, with his plans to be a screenwriter-director, all stand as inspiration to junior mem-

1 9 8 4

THE FALCON & THE SNOWMAN

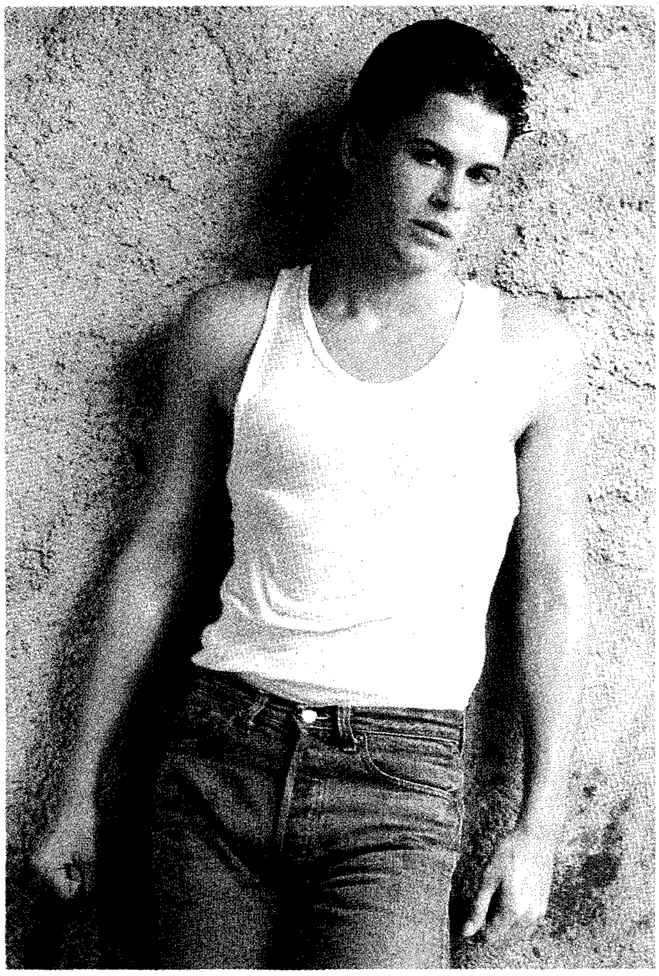
GET SERIOUS: Sean Penn and Tim Hutton play two—guess what?—troubled teens. A prestige project with impressive performances, but not a big money-maker. This is a cardinal Brat Pack sin.

1 9 8 4

BIRDY

ARTISTIC FLIGHT: Not-quite Brat Packers Nicholas Cage (Coppola's nephew) and Matthew Modine manage to do what their full-fledged brethren could not: turn the troubled-teen theme into Art.

Photographs: left, Michael Childers; right, Phototeque.



Beautiful boy: *Rob Lowe's film debut was in* The Outsiders.

bers of the Brat Pack yearning for a place in the sun, for the clout to pick and choose among the hundreds of parts now available for actors under the age of 25. They are competing, too, for the attention the media has heaped upon the Brat Packers; and it is no coincidence that Estevez and Cruise share the same press agent, Andrea Jaffe of the PMK agency, who guards their reputations with the same zealous fervor she devotes to such elder clients as Farrah Fawcett—keeping their reputations clean but also keeping them hot.

"This word 'hot,' " says Judd Nelson, who switched just recently to PMK. " 'Hot.' 'Hot'! You can be 'hot' and be a shamelessly poor actor. It's possible, now it's possible to be at the top for half a second and then disappear. It's such a strange thing, to try to build a career on this heat."

And yet that is precisely what they do. For actors so imbued with the ensemble spirit, the Brat Pack members are out for themselves. "Sean is crazy with all of his role preparations, becoming the character in every way," one says. And of Andrew McCarthy, one of the New York–based actors in *St. Elmo's Fire,* a co-star says, "He plays all his roles with too much of the same intensity. I don't think he'll make it." The Brat Packers save their praise for themselves.

THE CROWDS HAD ARRIVED AT THE HARD ROCK. IT was about 11 P.M., and the Brat Pack was in full swing—on their fifth or sixth round of Coronas, and their ninth or tenth round of toasts. The small circle of stars had expanded to include several young actors of their acquaintance, not to mention the dozens of girls who continued to hover near the table.

One of the young actors was Clayton Rohner. He seemed to have most of the credentials necessary to join the Brat Pack: the kind of looks, attitude, and presence that suggested acting talent. He seemed especially ebullient—and the reason, no doubt, was that he was celebrating his first starring role in a movie, something that might bring him closer to the exalted status of his friends. But the film, called *Just One of the Guys,* didn't fit into the same league as *The Breakfast Club*—it was merely another teen exploitation flick, perhaps a little better than average, but still not up to par with those of the Brats.

And so, when a young girl of about sixteen approached him with a pen and slip of paper, asking him for an autograph, Rohner looked immediately at his more famous friends with a skeptical grin. "One of you put her up to this, right?" he asked. They all smiled and denied it. "C'mon," he said, looking at the girl. "One of these guys told you to do this. Which one? I know one of them did." But the girl looked back at Rohner with that special look, the puppy-dog gaze of a groupie who has finally come face-to-face with her fantasy. "Please," she said, thrusting the piece of paper ever closer to him. He took the pen and, with a flourish, signed his name for the girl. As he finished, he looked up again at the members of the Brat Pack. "I know you guys made her do this," he said.

But the Brat Packers just shook their heads and watched, without the trace of a smile, and suddenly it was clear that they were as surprised as he was to see the girl leave the table with his autograph, smiling to herself, not bothering to get theirs too. ■

1 9 8 5

THE BREAKFAST CLUB

THE LITTLE CHILL: John Hughes directed; sudden impact for Judd Nelson (far right). Proved to the world that millions of teenagers will pay money to watch five teenagers bitch and moan.

1 9 8 5

TURK 182!

TURKEY, MADE ONLY $182!: Watch out, Tim Hutton. A failed film about the always mesmerizing subject of graffiti is a sure ticket out of the Brat Pack. Someone is always gaining on you.

Photographs: top, Nancy Ellison/Sygma; bottom right, Phototeque

The GREAT RIGHT HOPE

PAT BUCHANAN ON THE INSIDE • BY LALLY WEYMOUTH

Bill Fitzpatrick/the White House.

Center stage: *"My movement, my cause, my president."*

IN 1966, A YOUNG EDITORIAL writer named Patrick J. Buchanan left his job at the St. Louis *Globe-Democrat* and went to work for Richard Nixon. At the time, the conservative movement was in ashes from the resounding defeat of Senator Barry Goldwater's presidential bid two years before. In that climate, most people thought Nixon had no political future. But Buchanan, then 28, was convinced that one day the former vice-president would become president.

Buchanan has never stopped working for the conservative revolution he set out to build in 1966. Today, he sits in a large office in the West Wing of the White House, the first real conservative to hold a senior White House staff position. As the second Reagan term unfolds, Donald Regan is the president's chief of staff, but Pat Buchanan, the new director of communications, is unquestionably Reagan's man on the right.

"This is my movement, it's my cause, it's my president," said Buchanan, who gave up a $400,000 annual income as a columnist, television panelist, and lecturer to take the $75,000-a-year government post.

Conservatives were jubilant over the February appointment. "It's the first time they've been willing to open the White House gates and let someone in who thinks like Reagan used to say he thinks," said Howard Phillips, chairman of the Conservative Caucus.

Most conservative Republicans were disappointed by Reagan's first term—both by what they regard as his soft approach toward the Soviet Union and by his reluctance to wage a frontal assault on the welfare state.

Moderate Republicans and liberals weren't so pleased to have Buchanan sitting close to the president. And some reporters criticized the appointment. ABC's White House correspondent, Sam Donaldson, demanded to know how the administration could appoint a director of communications who had made no secret of his dislike for the media.

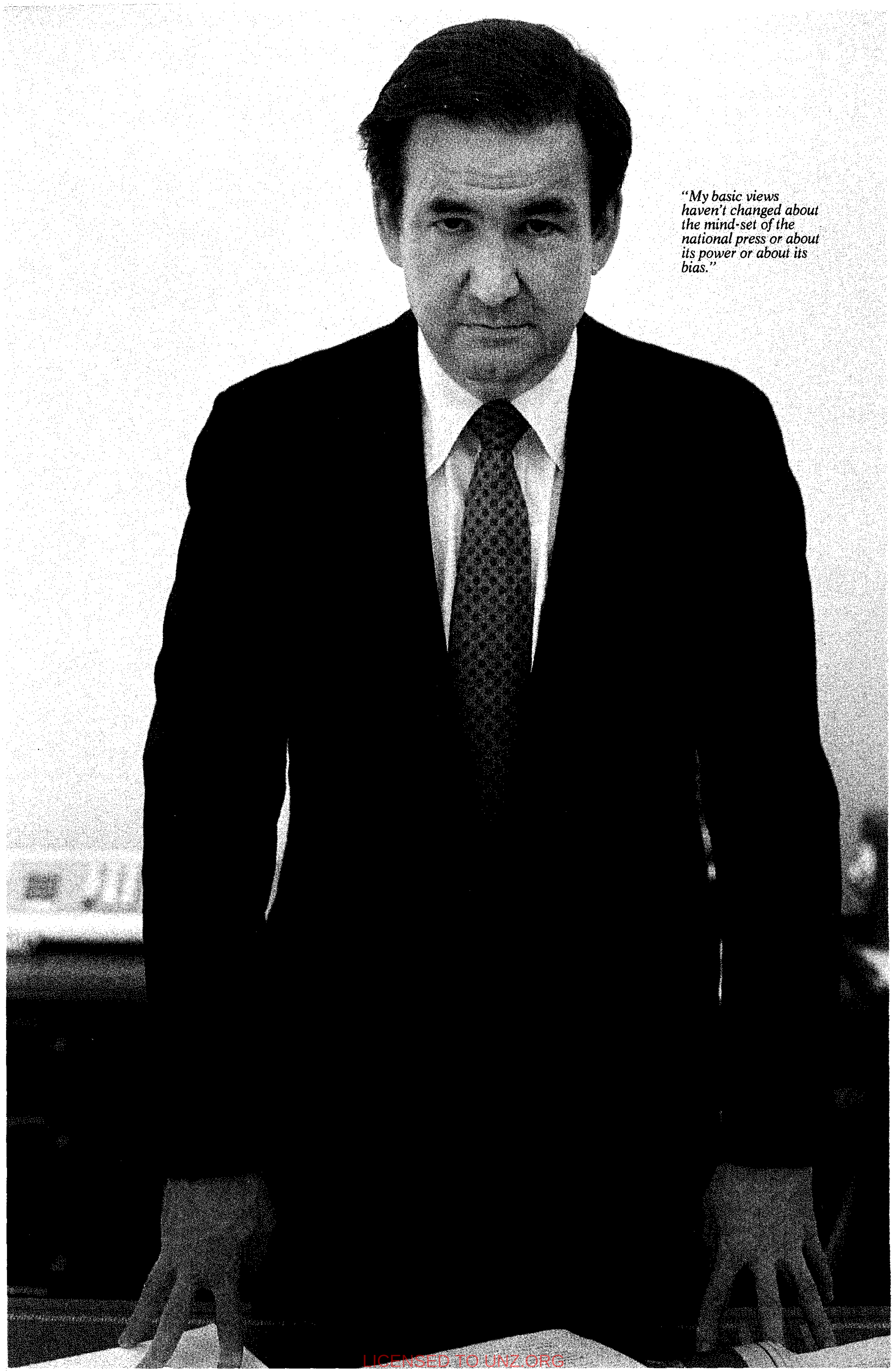
One moderate Republican who has worked closely with Buchanan in the past worried that "if his combative instincts are allowed to operate without check, he'll get himself and his president into trouble. The presidency is a modulated institution, and his is not a modulated voice."

Buchanan and Regan got off to a shaky start as Buchanan stonewalled the White House press corps, refusing to return their phone calls. Then came the Bitburg uproar and leaks blaming Buchanan for urging the president not to "cave in"—to visit the West German cemetery despite protests. There were tales of confrontations between Buchanan and the less ideological national security adviser, Robert C. McFarlane, over the speech the president was to give in Strasbourg to the European Parliament.

Such clashes may be a prelude of worse things to come. "There is a real pitched effort to sabotage Buchanan by the détentists," said a high-ranking former official of the Reagan administration.

Many conservatives believe that Ronald Reagan's instincts are basically good but were stifled throughout his first term by his pragmatic advisers, particularly Michael Deaver and Jim Baker. With Pat Buchanan on the inside, these conservatives hope that the Reagan administration will gain the sharp ideological edge they thought it lacked. The real question, then, is whether the hard-line Buchanan or his less committed detractors will ulti-

PHOTOGRAPH BY DAVID BURNETT



"My basic views haven't changed about the mind-set of the national press or about its power or about its bias."

©Contact Press Images.

THE FIGHT FOR CENTRAL AMERICA, HE SAYS, IS CRUCIAL TO "THE FUTURE OF THE WEST."

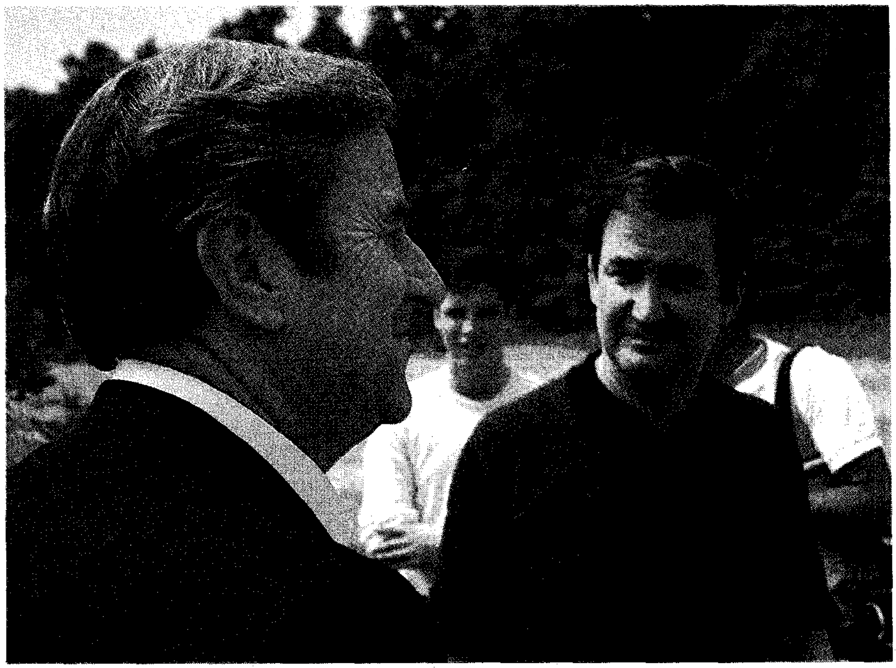
mately win the struggle to influence the president.

AFTER WEEKS OF NOT RETURNING reporters' calls, Buchanan, 46, has recently made himself more available to the press. Sitting in shirt-sleeves in his West Wing office, he explained to me how he sees President Reagan's second term. "Some people say Ronald Reagan is a lame duck. I don't accept that argument," said Buchanan. "Ronald Reagan doesn't have to face the electorate again, and so he can assume the role of a political figure above politics. His arguments become more persuasive and powerful and bi-partisan."

Buchanan ran through his agenda for the second term, starting with his desire to see "the defense coalition, which was very strong in '80 and '81 behind the president's buildup of the national defense, rebuilt. There's no doubt there's been some erosion at the edges." On foreign policy, he said he "would like to see the Congress and the country brought around to address the issue of a Communist base camp in Central America."

Buchanan said that domestically he hoped to see "the federal government trimmed down in size, and obligations and duties and more power and responsibility shifted to the states." He called for tax reform and the appointment of strict constructionists to the Supreme Court. He concluded his wrap-up by saying he hoped that a Republican party will emerge from the Reagan presidency as "the centerpiece of a great governing coalition in American politics to rival what F.D.R. put together with the Democratic party in the Great Depression—a coalition of conservatives, neoconservatives, libertarians, southern Democrats who might not call themselves Republicans but would, in election after election, vote for a conservative president who would be the nominee of the Republican party."

In his early days in office, Buchanan argued for the president to go on television with his fight for aid to the *contras* battling the Sandinistas in Nicaragua. The president, worried about a congressional defeat on the issue, retreated to radio—and the administration did indeed lose.



Touching bases: *With Moral Majority leader Jerry Falwell.*

But Buchanan saw the setback as just the first step of a long fight "crucial not only to the administration but to the future of the West." Buchanan argued that "the president is right about the nature and character of the Sandinistas. They're hard-core revolutionary Communists. They are not interested in setting up a banana-export company. They are like Fidel Castro and not Marshal Tito. Reality will be revealed. And when it is, the American people and the members of Congress will come to recognize that the president was right and his policy is realistic, and that the Democratic party, which blew a hole in that policy, made a tremendous, costly, and dangerous mistake."

Recently, the president seems to have become more outspoken in his support of the *contras,* at one point banging his hand on a table in a meeting with congressional leaders. "If the president raised his voice and hit the table and made a strong, effective point, I think it's a good sign," said Buchanan. "It's a sign of clear presidential exasperation with the Congress. The micro-management of foreign policy is exasperating. The region is vital to national security. The president makes a reasonable request, and then Congress turns around and not only rejects but tries to restructure it."

The administration now seems likely to get a bill for non-military, or so-called humanitarian, aid through Congress. The bill would also lift certain restrictions on American support—for example, the United States would be able to provide some intelligence to the *contras.* What is the purpose of "humanitarian" aid for a group of men who are fighting a war? "You give them humanitarian aid if you don't have enough people in the Congress of the United States who will support them in fighting the war," said Buchanan.

He rejects any suggestions that the U.S. could strike a deal with Castro to end the tumult in Nicaragua. "I don't think you can broker away the East-West conflict," he said. "I don't think you can do a deal that resolves the fundamental irreconcilable differences between East and West. I don't think you can make some sort of arrangement with [Nicaraguan leaders] Daniel Ortega and Tomas Borge whereby they're going to give up their lifelong ambitions in exchange for American trade. These people are dedicated revolutionaries—tough, ruthless, purposeful. They will no more sell out their principles for foreign aid than would Ronald Reagan."

During his talks with me, Buchanan was quite direct. For example, speaking about the recent shooting of an American army major by the Russians in East Germany, Buchanan said, "The major was murdered in cold blood." His death, said Buchanan, "is reflective of the character of the people who did it and the people who condoned it."

Turning to arms control, Buchanan addressed the question of whether the United States should continue to abide by the SALT II treaty. When the new Trident submarine *Alaska* goes to sea, a Poseidon submarine will have to be

Photograph by Les Moore/Uniphoto.

brought into port and taken apart to comply with the arms-control treaty. Buchanan, like other hard-liners, opposes this course because of Soviet violations of SALT II.

Buchanan has written at length on the Middle East. Israel fits into his anti-Communist worldview as a bulwark of the West. Thus, he has praised Israel for its daring rescue at Entebbe and defended its right to have an atomic bomb. But he has also been critical, arguing at times that Israel make more concessions for peace. "I'm a very strong supporter of the state of Israel," Buchanan told me. "The United States is supportive of Israel because it's a democratic Western country which is an ally and is supportive of America's foreign-policy objectives, by and large." Pointing out that only a third of the Jewish vote went to Reagan in 1984, Buchanan said, "You don't make your decisions on national-security interests and foreign-policy interests based on something like that."

Buchanan is dubious about current peace initiatives in the Middle East. "I'm very skeptical of a peaceful resolution of the problems in the Middle East," he said. "I think the conflict is something that you have to live with." He added, "Jews in Europe were victims of a horrendous injustice; the Palestinians in the Middle East have had rough treatment by history and events.

"I know people say, 'Carve out the West Bank and give back East Jerusalem and then you have a nice Palestinian state and they raise their flag and we live happily ever after,' " Buchanan said. But he cautioned, "I don't think any Israeli government could survive surrendering East Jerusalem, and I think the West Bank has been in a lot of ways integrated economically and otherwise into the Israeli state."

Although Buchanan favors military aid to Israel with no strings attached, he is less enthusiastic about economic aid. He told me his private view is that the country is "overtaxed, overburdened, and that they could use a healthy dose of Reaganomics."

NOTHING SO FAR IN THE second term has caused as much uproar for Reagan as his decision to visit the cemetery in Bitburg, where Waffen SS soldiers are buried. "The decision to go to a German cemetery, I think, was correct," Buchanan told me. "The advance team did not spot the SS graves. By the time it was brought to our attention, the president had given his word to the chancellor of Germany that he would honor the commitment he had made." (There were other indications that the advance team was far from sharp. One team member asked his hosts to tell him who Konrad Adenauer was.)

The ideological edge: *On* Crossfire *with liberal columnist Tom Braden.*

There was an outcry against Buchanan—he was blamed for the remark the president made equating the dead Nazi soldiers with the Jews killed in concentration camps. Buchanan's role in the affair came to a head with an NBC story claiming that he had been seen at a recent White House meeting "writing the same phrase over and over again . . . 'succumbing to the pressure of the Jews.' "

The story at first seemed likely to undermine Buchanan by labeling him an anti-Semite. But a number of people quickly came to his defense. Columnist Suzanne Garment, for example, wrote in the *Wall Street Journal* that the charge was "sleazy, especially in light of his overall pro-Israeli politics." It turned out that the phrase had been uttered by one of the most prominent Jewish leaders in the country, Kenneth J. Bialkin, chairman of the Conference of Presidents of Major American Jewish Organizations.

Bialkin had said it at a meeting at the White House among Jewish leaders, Regan, and Buchanan. Bialkin had argued that it wouldn't be good for either Reagan or the Jewish community if the president were seen as giving into Jewish pressure; he had suggested not visiting either the cemetery or a concentration camp, but picking another site.

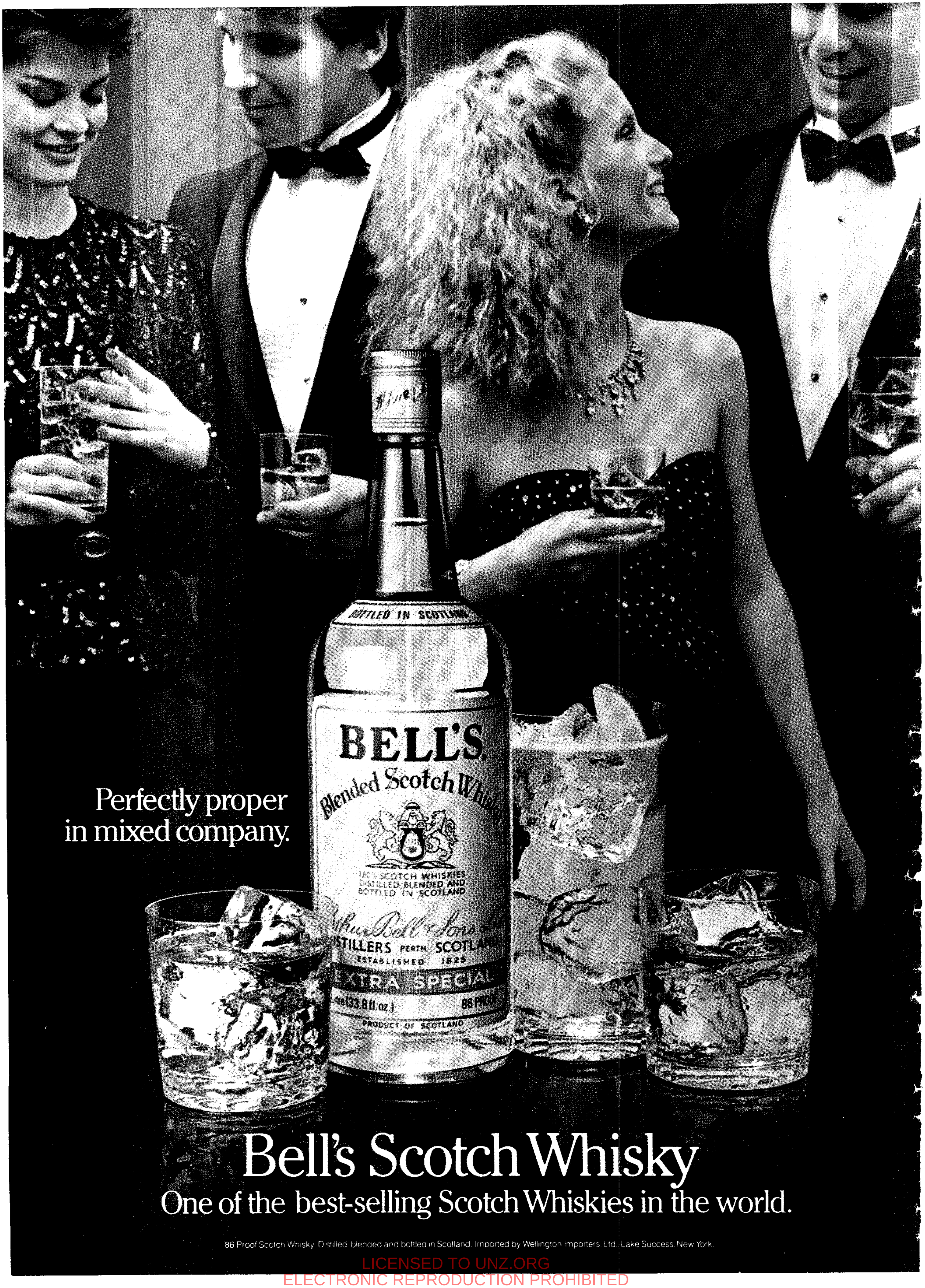
Republican congressmen, suspecting that the story had originated in the White House, sent a letter to Regan demanding that he "find the leakers and fire them." Columnists Evans and Novak wrote that the real goal of Buchanan's foes is "not just to weaken but to destroy Buchanan." As the new communications director rode out the storm, however, many people came to the same conclusion that Evans and Novak had reached: "The destruction-by-leak [of Buchanan] is not going to be so easy."

Buchanan spelled out for me a scenario that has been the nightmare of liberals—the creation of a Reaganite Supreme Court that could remake the laws. "The best way to reform the courts," he said, "is through construction of a Supreme Court which is a strict constructionist court. Two or three justices could make a dramatic difference in terms of what happens in this country." One change Buchanan would like to see is the overturning of *Roe* v. *Wade,* the 1973 decision permitting abortions. "You need two votes to do that at least," he said.

"Divine providence is going to have to intervene before you can reform the Supreme Court," Buchanan said with a laugh. With several of the current justices old and ailing, Reagan may have an opportunity to make one or more appointments. One name that Buchanan mentioned to me was Robert Bork, a judge now sitting on the federal appeals court in Washington. Bork is generally considered a strict constructionist, an advocate of the position that the federal courts should defer, when possible, to the elected branches of government.

Buchanan acknowledged that the large deficits accumulated under the Reagan presidency could sink the conservative revolution by setting off a series of economic crises. "If there's a tremendous and deep recession, it could wipe out a large amount of conservative gains," he said. But Buchanan's solution to the deficit is the standard supply-side line: Cut federal spending and reduce the claims of government on the private sector.

These days, Buchanan is working hard to get the administration's tax-reform program through Congress. He believes the plan underlines the strong "pro-family theme" of the administration by substantially increasing exemptions for the middle class: "This will have tremendous reach, and it will be a social benefit, and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HIS BELIEFS WERE SHAPED BY GROWING UP IN AN IRISH CATHOLIC FAMILY OF NINE CHILDREN.

it's philosophically sound and consistent with what the president believes." By bringing tax rates down—the proposed top rate is 35 percent—the bill would induce people to work harder, Buchanan claimed. What are the chances of the program passing Congress? "It will be tough," said Buchanan. "With Democrats controlling the House of Representatives, the administration is liable to have to make concessions that it might not want to make."

President Reagan's new director of communications has been outspokenly critical of the media. In a 1975 book called *Conservative Votes, Liberal Victories,* Buchanan put it this way: "The political power of America's media monopolies such as CBS, Time-Life, Inc., and the Washington Post Company—welded to the growing ideological fervor of the correspondents, writers, and commentators—represents the most formidable obstacle in the path of a conservative counter-reformation in the United States."

In the book, Buchanan faulted the American media for sustaining the civil-rights revolution and for destroying public support for the war in Vietnam. He went even farther: "Without the sustained support of the media monopolies, ... the national Democratic party ... would be an unimpressive adversary. And without the steady stream of favorable publicity they provide for the priorities, programs, and politicians of the left, Government in this country would long ago have begun to reflect the rightward drift in the body politic." In 1972, while a member of the Nixon administration, Buchanan actually suggested antitrust action against the three networks because of what he called their "monopoly" on news presentation.

Today, is his opinion of the media different? "My basic views haven't changed about the mind-set of the national press or about its power or about its bias," he said. But he added, "I don't advance what I'm trying to do here by going public with an old argument."

BUCHANAN WAS BORN IN Washington, D.C., the third of nine children. "My view, my values, my beliefs were shaped by being a member of an Irish Catholic conservative family of nine children," he recalled. "The church taught, and I think, correctly, that the great ideological enemy of Christianity and Catholicism was Communism."

He attended parochial schools, a Jesuit high school, and Georgetown University. He happily adopted the attitudes of his father, a C.P.A., who was a fan of both General Douglas MacArthur and Senator Joe McCarthy. "All of us reach a point when you either give an internal assent to what you've been taught, or you say, 'No, this was nice, but that's all wrong,' " Buchanan told me. He said yes to his childhood beliefs. "I never had the great flirtation with the left." In 1962, he got a degree from the Columbia Graduate School of Journalism, which, as Buchanan recalled, "was not a hotbed of Goldwater conservatism when I went there." But this didn't bother him: "I've always felt very comfortable with my views."

"I envy him his certitude," said Morton Kondracke, the Washington-bureau chief of *Newsweek.* "If you think you know how the world is put together, you pick up your gun and shoot. You don't agonize over the facts."

After Columbia, Buchanan was turned down for a job with William F. Buckley's *National Review* and went to work for the *Globe-Democrat.* For four years, he wrote editorials. One day, he heard that Nixon was coming to a cocktail party given by a friend of Buchanan's. He got himself invited, and told the former vice-president that he would like to be on his staff if he ran for president in 1968. "It just so happened that he needed somebody to handle his correspondence and to work with him on a column he was writing," said Buchanan. So in January 1966, Pat Buchanan went to New York to work for Richard Nixon.

Over the next year, Buchanan was there as Nixon lent his support to congressional candidates around the nation, building up goodwill in the party. The following year, Buchanan traveled with Nixon to Africa, Europe, and the Middle East—including a stop in Israel just after the Six Day War. Eventually, the original team of Buchanan and Rose Mary Woods expanded to include political strategist John Sears, speechwriter Raymond Price, and others.

When the 1968 presidential campaign came around, however, Nixon hired two new men, installing them above Buchanan and everyone else on the staff. The presence of John Ehrlichman and Bob Haldeman was resented by the original group. "It was a real change," Buchanan said. Indeed, after the election, "we were cut out completely."

Today, Sears argues that Nixon made the change because he "wanted people next to him who'd do exactly what he wanted." But Buchanan stayed on, going to the White House as special assistant to the president. It had been his dream, he said, back in St. Louis.

Within Nixon's speechwriting team, there was an ideological split. Price represented the moderate Republicans, while Buchanan was the staunch conservative voice. William Safire, today a New York *Times* columnist, was the centrist. Buchanan opposed other members of the administration—including Nixon himself—on what he saw as illegal uses of federal power, such as school busing. Harder-line on the Soviets than Nixon, Buchanan also opposed the opening to China. One Nixon aide recalled that Buchanan saw himself as "the keeper of the right-wing flame."

HE STAYED WITH NIXON until the end, putting on a fiery performance before Senator Sam Ervin's Watergate committee. Buchanan accused the committee of using leaks to ruin his reputation. "It was good vintage Buchanan," said a Nixon aide. "It had us all cheering."

"Nixon liked Buchanan," said Richard Moore, an old Nixon hand. "I often thought if Nixon had a son, he would have liked to have Buchanan." Buchanan's wife, Shelley, was part of the Nixon camp, too—she was the receptionist in the West Wing when Buchanan married her in 1971. Moore recalled that when Buchanan told Nixon, "Sir, I think you should resign," it carried some weight.

"I'm sure Nixon didn't tell him about Watergate," said a former Nixon aide, adding, "That's not to say Buchanan couldn't have guessed what happened, knowing Nixon. But he would have been morally outraged if he had heard the fact."

What, if anything, did Buchanan learn from Watergate? "I don't know that any hard-and fast rules come out of an experience like Watergate," he said. "That was eighteen months of unpleasantness. And that's over and done with. You can't carry that stuff around with you."

"If you're interested in ideas, issues, politics, then advocacy journalism is the place to be," said Buchanan. And that's where he went after leaving the Nixon White House. He had three or four offers from newspapers, including one he ultimately accepted in 1975 from the New York Times Syndicate. Three years later, he joined the Chicago Tribune–New

AS HE BECOMES MORE POWERFUL, HE GROWS AS A TARGET OF WASHINGTON'S FAVORITE SPORT.

York News Syndicate, starting out with 30 papers and ending with 138. Later, he started doing a radio commentary called "Confrontation," with liberal columnist Tom Braden. Out of that grew a Saturday-morning talk show. The liberal and the conservative then launched themselves into TV, doing a show called *After Hours* on a local Washington station. The show was later picked up by CNN as *Crossfire*. In the Washington area, he joined the newly created *Mc Laughlin Group*, a political talk show, as a panelist in 1982, and the show was an immediate hit.

Buchanan's friend Ken Khachigian, a former Nixon aide who occasionally writes speeches for Reagan, said that Buchanan learned one thing from the liberals: Don't quit. "If you dig in and fight and get your ideas out, eventually you're going to win," said Khachigian. Buchanan persisted, even after the dark days of Watergate, in trying to win what Khachigian calls "the contest of ideas."

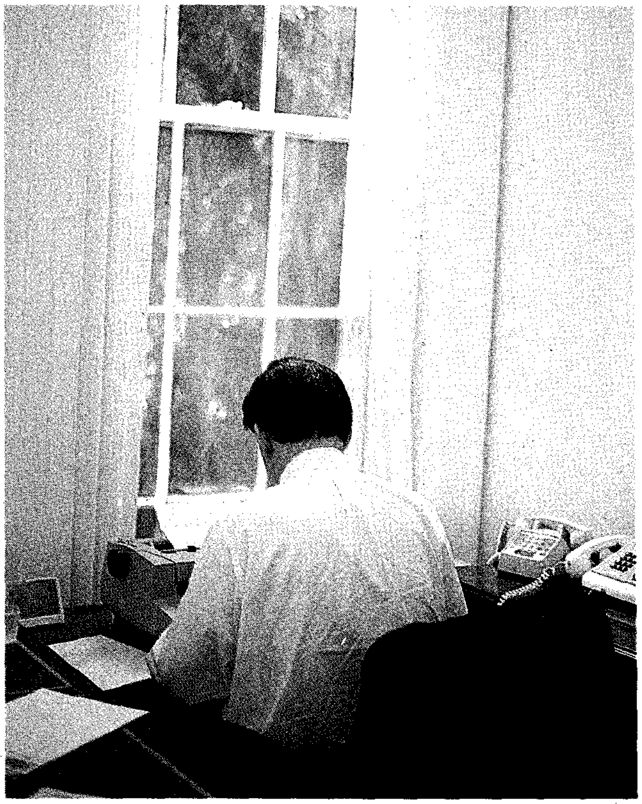
When Don Regan took over as chief of staff in the White House in February, he looked around for people to help him. "I brought up Pat's name," said Khachigian. "I sent it in a memo. I lobbied for his appointment."

Buchanan told me he couldn't turn the job down. Again likening Reagan to Franklin Roosevelt, Buchanan said, "What young journalist writing in the thirties would not have given his right arm to have been in there, when a lot of the great initiatives were taken? I don't see how you can turn it down."

Technically, Buchanan's job is to supervise the speechwriting and research teams and to coordinate the president's TV appearances. But his power is actually broader than that. "He has the ability to influence what the president says on any issue," explained a Reagan intimate.

"If you ever argued with Pat, you know how effective he is," said his childhood friend Spencer Oliver, a Democrat who is the chief counsel to the House Committee on Foreign Affairs. "He's usually very civilized and thoughtful and well grounded in fact, and I don't agree with most of what he advocates. But I'm not worried about Pat doing something for venal reasons. He's honest as the day is long. If I were on the left of the Republican party, I'd be unhappy that Pat had the president's ear, because he's so effective."

People who know him agree that his beliefs are sincere. "He believes in a politics of principle," said Jeane Kirkpatrick, the former American ambassador to the United Nations. Added Edward Luttwak, the defense consultant, "In a town of cautious opportunists who trim their ostensible beliefs to the changing winds, Buchanan is a man who has serious beliefs he maintains."



West Wing view: *"An obligation to remain loyal."*

His weakness, said one acquaintance, is his connection to a right-wing milieu "in which people of broad culture and discriminating intellect mingle with narrow-minded extremists and one-issue obsessives." One former government official put it more strongly, "He is intemperate, and when he's around the president, you're guaranteed to be in trouble."

The more powerful Buchanan becomes, the more he grows as a target of Washington's favorite sport. In that deadly game, played with abandon during Reagan's first term, officials discredit one another by anonymous leaks to the media. During Reagan's first term, Kirkpatrick was a victim of leaks from the White House. Ed Meese, now attorney general, also was targeted.

Strategic leaking has long been practiced in Washington, but the Reagan-era leaking is different. "It is rampant, polished to a fine technique, and used to fight internal battles," said one old-time Washington insider. "It leads to corruption between source and reporter because the stakes are so high. The reporter wants to protect the source giving him the Pulitzer Prize stuff, and the government guy mounts the ante. It's the most corrupt process, the leaker using the process as a way of destroying colleagues who are pursuing different policy lines."

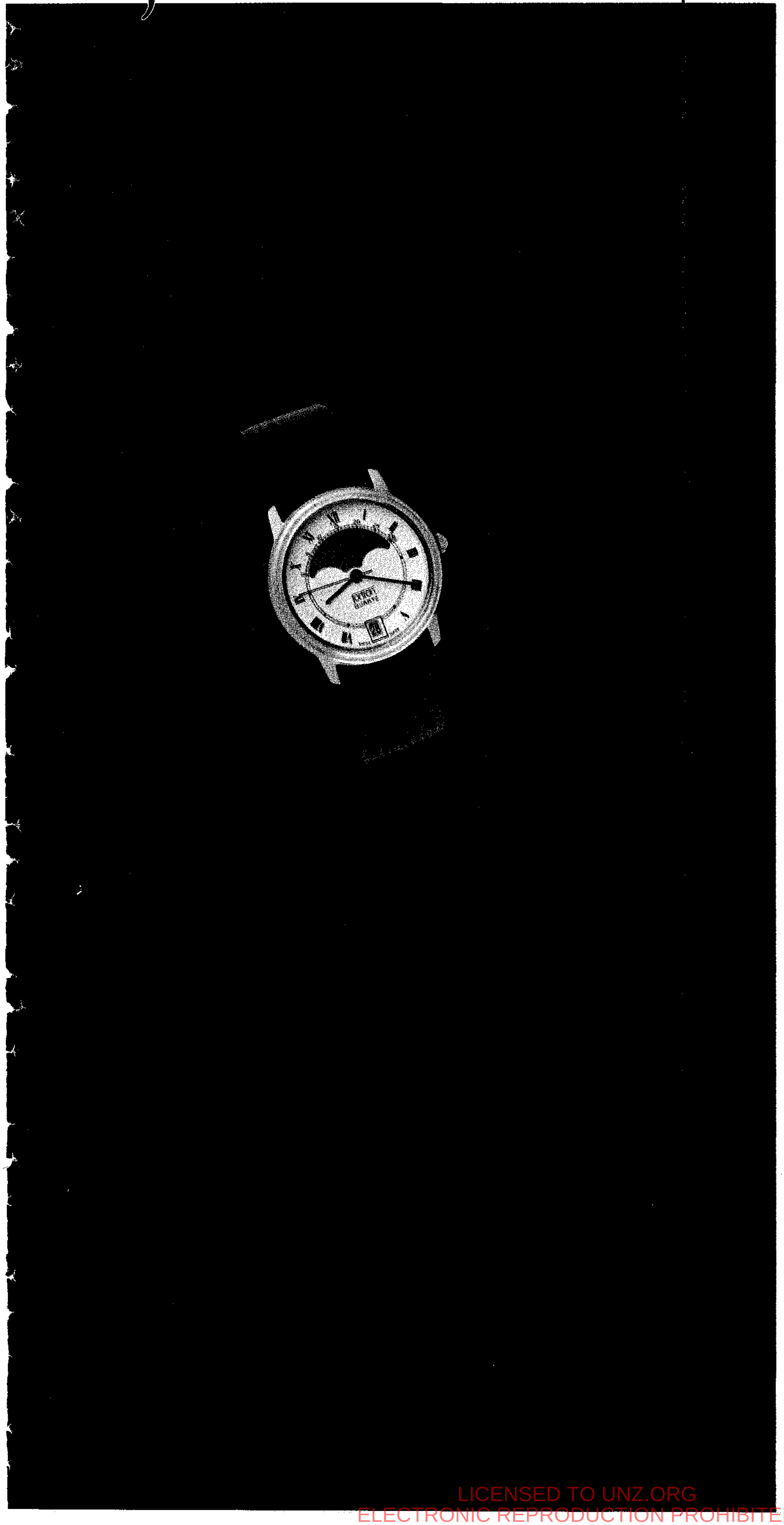
Spencer Oliver said Buchanan "eschews infighting and is really an idea man." But, recalling their youth, Oliver said that those who take on Buchanan may be in for a surprise. "If people really try to push him, he'll fight back. When we were kids, I never saw the Buchanans start a fight, but I never saw them lose one. When anyone took a swing at the Buchanans, he had a fight on his hands."

One obvious fight looms. Although Howard Phillips is happy that "there is someone inside the White House to make our case for us," he admitted that as long as George Shultz is secretary of state, "Buchanan will have influence only on the margins of foreign policy." The conservative dream, Phillips confided, is that "after hearing the arguments of Buchanan, the president will want a different vicar at the State Department. I'd like to see the removal of George Shultz and his replacement by someone like Jeane Kirkpatrick."

BUCHANAN TOLD ME THAT when he was a columnist he wrote what he believed. Now, as he put it, he's playing a different game—an insider's game in which "you get the right to make your arguments as well and as persuasively as you can. When I lose those fights, I have an obligation to remain loyal to the people on this staff and in this government—even those I disagree with."

Nevertheless, playing from the inside, Buchanan will try to lead Reagan toward the firm and rocklike view of the world conservatives share. ■

Photograph by David Burnett/Contact Press Images.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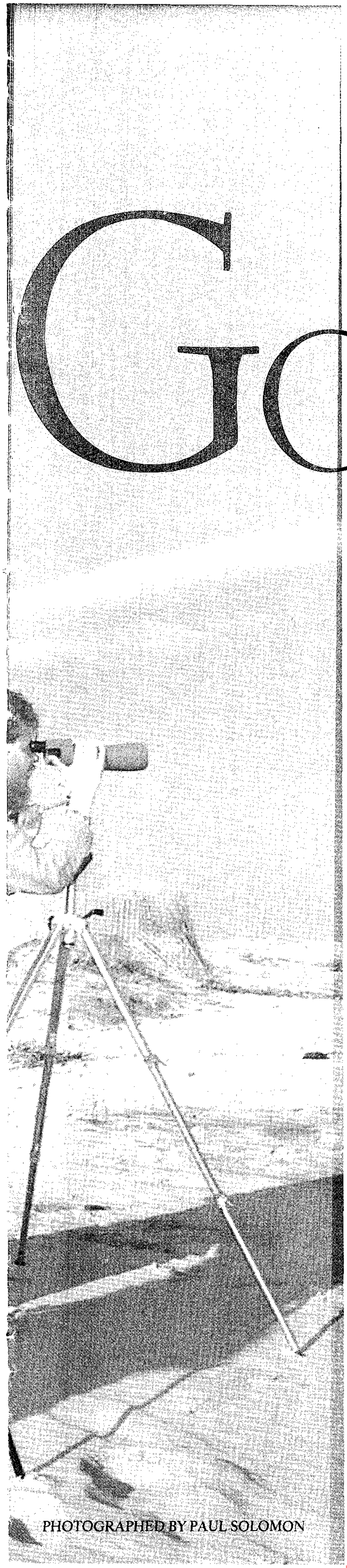
The Sapsuckers, from the Cornell Laboratory of Ornithology, scanning the horizon at South Meadow for a great egret.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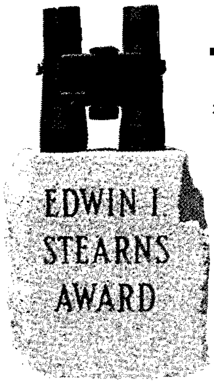
LOOKING FOR MR. GOODBIRD

THE AVIAN OLYMPICS

BY JOHN LEO



KENN KAUFMAN was one of the contenders in the World Series of Birding a few weeks ago in New Jersey. Kaufman is 29 and a phenom from Arizona, the birding equivalent of Dwight Gooden or Dale Murphy. He is a slight fellow, with a scraggly blond beard and mustache. The appearance is diffident, indoorsy, but this is merely his Clark Kent impression. In reality, he is the prototype of the modern macho birder. On May 18, he was competing with 90 other gung ho birders from the entire country in the contest to spot the greatest number of birds in one day.

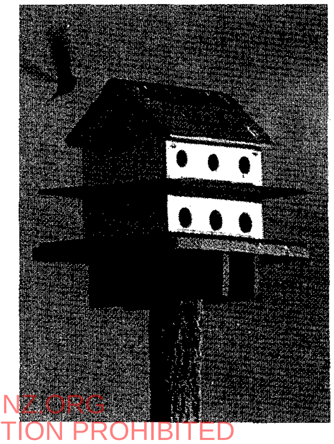
In 1973, Kaufman decided to hitchhike around North America to spot as many bird species as possible in a single year. He saw about 650 (historians of such matters are still jiggering with his list). Along the way, he brawled with a gold miner in Nome, eluded a shotgun-toting rancher in Oklahoma, wrecked a bus in the Yukon, escaped being kidnapped by a widow in Maryland, and punched out many male drivers who mistook him for a sex object. When his grubstake of a few hundred dollars ran out, he survived by selling his blood and eating dried cat food.

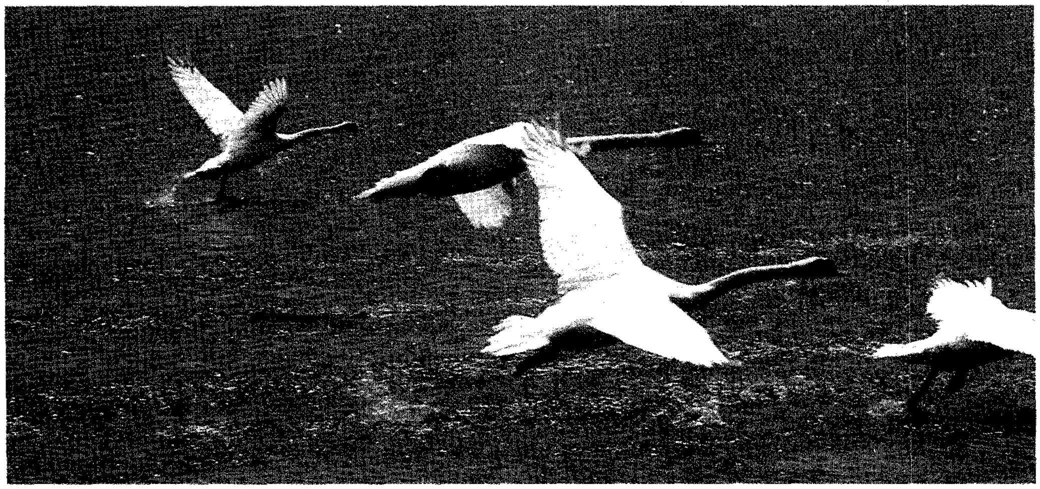
Dick Turner also showed for the World Series. Turner, 52, is a dean and art historian at NYU who looks like a happy version of Ernest Hemingway. Though a skilled birder, he is not in Kaufman's class. He calls himself "a birding duffer" who has hit Jersey soil to settle the question of whether "the mellow wisdom of middle age can vanquish the callow energy of youth." He prepped for the Series with two martinis and a three-hour nap.

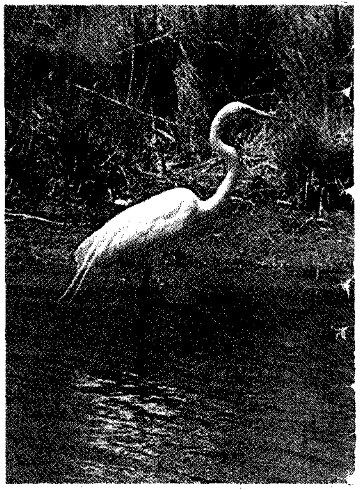
Midway between the Kaufmans and the Turners is Pete Dunne, 33, head of the New Jersey Audubon Society's Cape May Bird Observatory and probably the best hawk-watcher in the country. Dunne started the World Series last year, bringing in Roger Tory Peterson, the pope of this particular church, to establish its importance. A serious fellow with an antic side, Dunne is worried about the hyper-competitiveness of modern birding and takes the official position that his Series is merely lighthearted fun. "How often do grown-ups get to do squirrelly things like this?" he asks. On the other hand, Dunne is a hyper-competitor himself. He has taken the precaution of acquiring the fastest car available for his team—a BMW, equipped with a radar detector—and a few days before the Series, he was stopped for speeding during a practice run.

The Series has rules

Bird bits: *Contest trophy (top) and house for purple martins.*







that would stagger a medieval theologian, but the basic procedure is simple enough: Teams of three to six members race around New Jersey trying to see or hear as many bird species as possible in 24 hours, beginning at midnight. About half to two thirds of the effort is earwork—the deciphering of bird songs, which is easy, and calls and chips (single notes), which is not. Ninety-five percent of all listed species must be seen or heard by all team members. Among other things, this 5 percent margin means that teams can send their youngest and fittest member up a particular pole in South Jersey for a solo sighting of a bald eagle on its nest. Airplanes and helicopters are not allowed, but the rules say nothing about boats, and one team flirted with the idea of using one. Teams can start from anywhere in the state but must finish up at the Cape May Point Lighthouse (a photo opportunity). They keep their own scores and are governed by the traditional birding code of honor.

The Series contestants are not people who go out with a bird guide. They are more likely to be the ones who write or illustrate the guides, or who are directors of nature centers and birding tours. Perhaps half of them are birding pros, with a generous sprinkling of superstars. Jon Dunn, from L.A., is famous for being able to distinguish the chip notes of 32 species of warblers. One chip and the warbler is pegged, even when migrating overhead on a moonless night. Ted Parker, up from Louisiana, is a genial expert on the birds of Peru and the former world-record holder for the number of species sighted in one day (331 in southeastern Peru). Paul Buckley, who will forever be known as the fellow who identified the little stint at Jamaica Bay, is here, too. Finding a stint at Jamaica Bay

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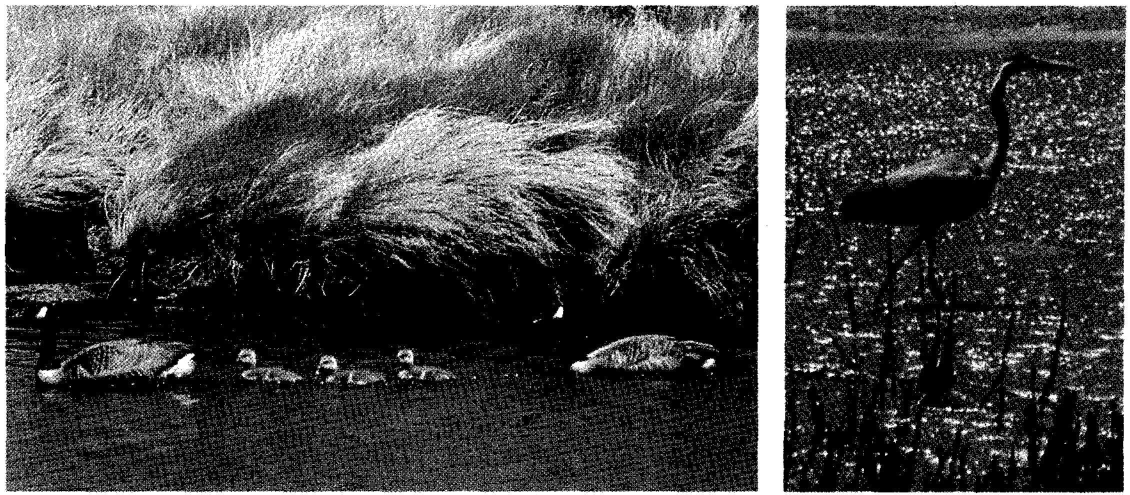

Jersey birds: *From left, mute swans, a great egret, Canada geese, and a great blue heron.*

is like finding an El Greco in your attic.

ALMOST ALL THE WORLD Series contestants were veterans of regional Big Days, many of which are fund-raisers for Audubon, with people pledging 50 cents or a dollar against each bird listed. But until Dunne thought up the Series last year, there was no head-to-head competition in the U.S. (Britain has a version, called the Big Bird Race). Hotshots in California, for instance, tried to break the previous state record, or competed with a Texas team working its own state on a different day. The California-Texas competition is the epic struggle of competitive birding. Texas regained the North American Big Day title on May 1 with a brilliant 38-bird foray into Lyndon Johnson's hill country, a Napoleonic maneuver the Lone Star tacticians had never thought of before. For perhaps the first and last time, Roger Tory Peterson, a member of the Texas team, felt a surge of excitement when he saw a pigeon. The unexpected rock dove (as the lowly pigeon is known) helped produce the one-bird victory. All Big Days are quasi-military operations, with much attention paid to maps, terrain, tides, and available daylight. "You have to be almost Patton-like," Dunne says. "You can't just go out and bird." At the same time, the military overtones put more emphasis on birding as a bloodless form of hunting. Top birders do not stay awake at night fretting about this, but it is on their minds. "An awful lot of birding is the application of the hunting instinct," Dunne says. "It's no longer look, appreciate, and enjoy. It's hunt and have."

Big Days and Dunne's World Series are the logical culmination of the mod-

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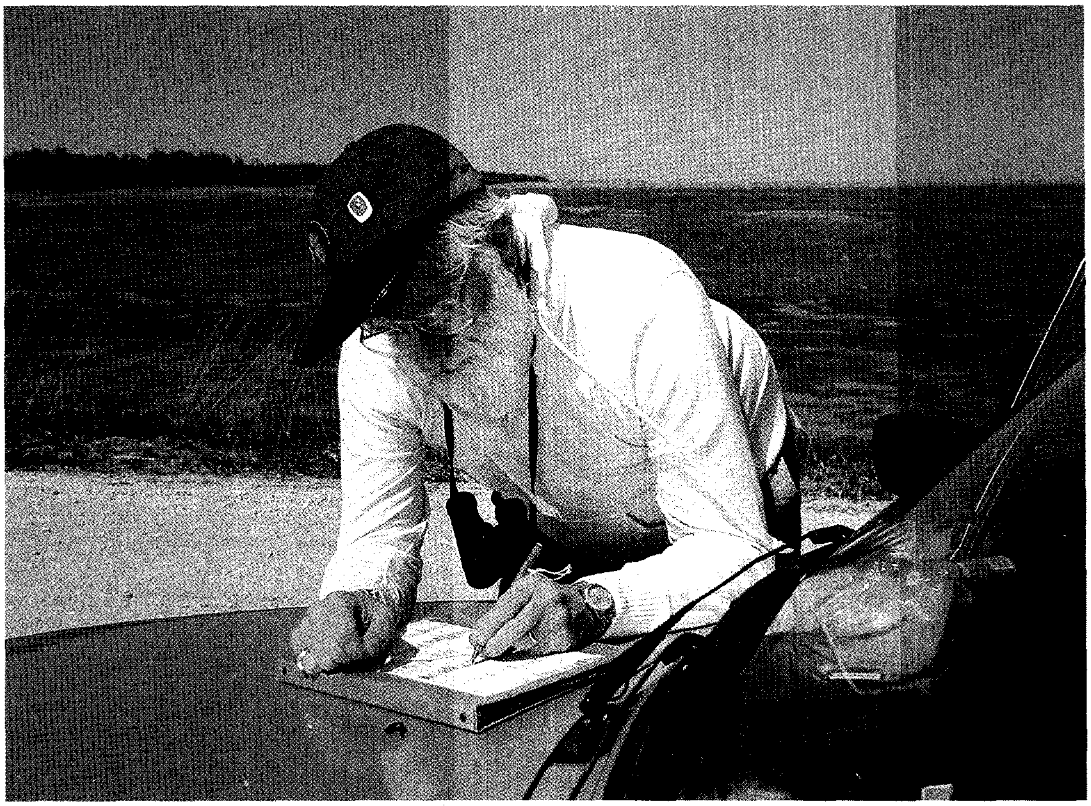
A MIXED BAG: *"Birding is substantially more difficult here than in Third World countries," said one visitor to New Jersey, but a local team managed to find 182 species in the 24-hour limit.*


Fieldwork: *Dick Turner of the Green Mountain Muthahs adds to his list.*

ern birder's addiction to list-keeping. Birders fill notebooks with year, month, and day lists; lists of birds seen in different states, in different types of trees, with or without one's spouse. One midtown Manhattan list includes a yellow rail seen walking on Madison Avenue and a Nashville warbler found in the subbasement of the Time & Life Building. As a youngster, Roger Tory Peterson kept a list of birds he identified by their calls on the soundtracks of movies. He even has a movie list for the wren-tit, a noisy West Coast species that called to him during *National Velvet, Northwest Passage,* and *The Waltz King.*

The most important record is the lifetime North American list—species seen in the U.S. and Canada. Elite birders have over 600 species on theirs, and a few, perhaps 70 of them, have reached 700. To get this far, birders should be ready to abandon job and family when a slaty-backed gull is reported in St. Louis or a Ross's gull at Newburyport. The western reef heron, an African species that showed up at Nantucket last year, seriously enriched the local economy. Cabbies could find it in the dark and point it out to panting birders before turning off the motor. As is often the case, the windfall species occasioned some gloomy reflections among the birding theologians. One of them announced his belief that the heron probably arrived in America as a stowaway. This caused shudders among the faithful who had traveled 2,000 miles or so to see the bird: American Birding Association rules forbid listing species that have come to North America through human intervention.

Teamwork: *The Bob-o-Links of North Carolina (Kenn Kaufman is the third from the left) finished in eighth place.*

DUNNE SEEDED HIS OWN team first in the World Series, which is fair enough. Last year, with Peterson in tow, the Guerrilla Birding Team, which Dunne refers to as his assault team and strike force, set the all-time Jersey state record, 201 species. The Sandy Hook Onlies were seeded twenty-first in the field of 23, which also is fair. Out of regional pride, the Onlies refuse to budge from Sandy Hook all day, making it impossible for them to beat any but the most leisurely touring teams. Last year, the pugnaciously immobile Onlies did rather well, ringing up 146 species, largely because a spectacular fallout of migrants hit Sandy Hook on Series day. Birds were hopping down streets and across parking lots, and hundreds of unlucky migrants were forced down into the ocean and consumed by gulls. This year, the Sandy Hook team made news again, reacting to the new wave of fancy corporate sponsors by announcing that the Onlies were being sponsored by *Ms.* magazine, K Mart, and Dr. Scholl's.

Most teams are a tad more competitive than the Onlies. A Mississippi team came up a week early to scout mysterious New Jersey. The K Team, five Jerseyans in matching tan jackets who were sponsored by Nikon and two bird sanctuaries, sent out word that they had developed the ultimate birding weapon, which turned out to be an ordinary white Caddy. The Delaware Valley Ornithological Club, a tireless team of Pennsylvanians and Jerseyans, spent a grueling year trying to work out the perfect route. One of its stars, a grandmother from Villanova named Kate Brethwaite, spent about half of her pre-Series time needling Dunne ("We're going to beat you, Pete. This year, we've got it wired") and the other half complaining that she was too old to compete without a senior-citizen handicap. A three-bird head start, she said, would do nicely, along with the right to bird five minutes across the border in Pennsylvania.

TO PLAY THIS KIND OF birding game, competitors have to know the appearance and sounds of hundreds of species. There are some 840-odd species that can be counted in North America, including 175 or so rare strays and accidentals, and many of these birds show plumage that varies by age, season, sex, and subspecies. The perfect birder would also know the thousands of songs and calls produced by these species. No one does, but the best know most and can deduce the identity of a lot of the rest by their phrasing, tone, and habitat. This combination of high-speed detective work and treasure hunt has made addicts of a great many otherwise normal birders. "You can't stop to enjoy the birds; you have to keep going all the time," says Bruce Peterson, a teammate of Dick Turner's on the Green Mountain Muthahs. "On the other hand, along about eight o'clock, a lobster dinner begins to seem more important than one more bird."

Despite its reputation as the chemical and macadam capital of America, New Jersey is actually a good birding state. In vegetation and bird life, the top half of the state is essentially Canada, and the bottom half essentially Carolina. The key to winning the competition is something like the rule followed in the game of connecting a page of dots with the fewest straight lines: Each bird habitat must be hit on the shortest possible route. This usually means going from north to south, starting at the Great Swamp or Waterloo for night birds, getting in position for warblers and other migrants at the Princeton Institute woods as day

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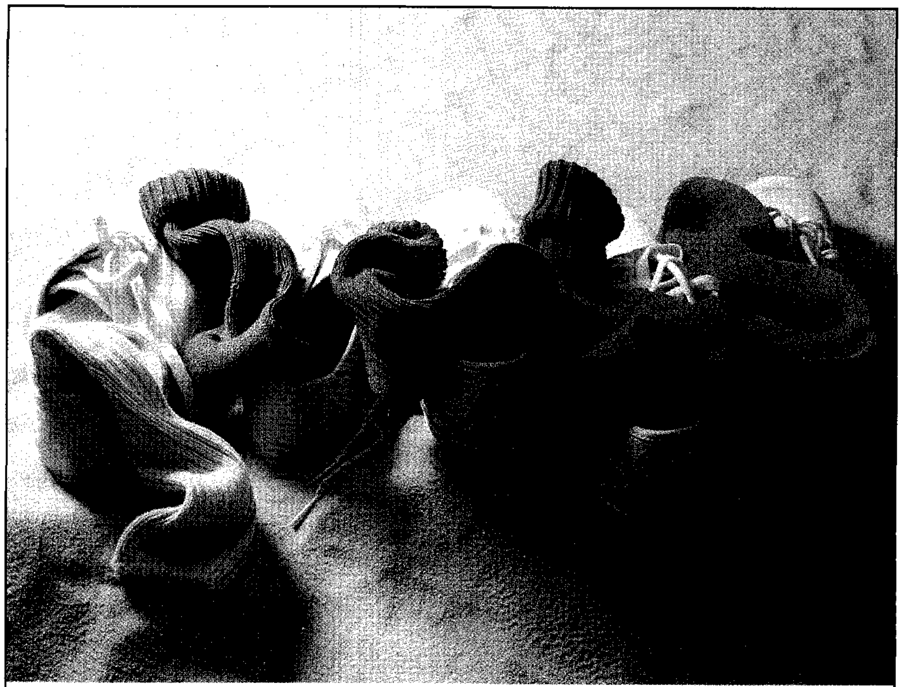
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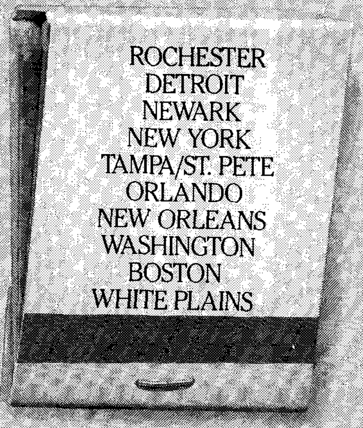

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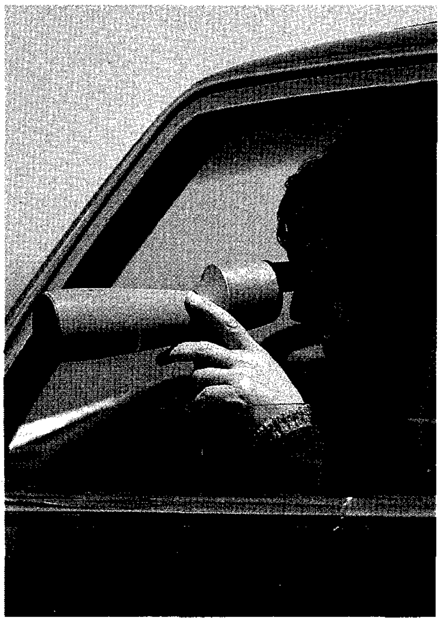
breaks, and stopping at Assunpink for field birds such as the meadowlark and orchard oriole. Heading south, this typical route touches Brigantine National Wildlife Refuge for shore birds, Stone Harbor for herons, Dividing Creek in Cumberland County for southern species such as the yellow-throated warbler, then home to Cape May for mop-up work.

As it happened, all the teams that started in the north were knocked out by the weather in the first hour of competition. Heavy rains trapped most birders in their cars for hours. Dick Turner's team came out of the Great Swamp with two birds (par is about fifteen), a faintly calling barred owl and a groggy bluebird, prodded awake in its nesting box by flashlight. For most teams, rain and high wind ruined the first hour of light, when a third to a half of the daytime species must be collected if a team hopes to win. Dunne's Guerrillas came in fourth, missing fifteen species they had staked out carefully, almost by the tree. The final indignity came as the team watched twenty mute swans take off from a pond. One swan splattered the $40,000 BMW inside and out. You always learn something new in birding, Dunne observed cheerfully. "I now know how to remove swan droppings from Zeiss binoculars."



Lookout: *Pete Dunne of New Jersey eyes the sky through his spotting scope.*

There were other classic Jersey-birding mistakes. The Green Mountain Muthahs wasted 40 minutes pursuing two species in the vast avian desert known as the Pine Barrens. The Manomet Bird Observatory team, demonstrating the folly of improvisation, made an unscheduled four-mile run to the Jersey shore, losing an hour and 45 minutes in late-Saturday-afternoon traffic. One competitor was beside himself when he found that the burglar alarm of his borrowed Saab whooped for

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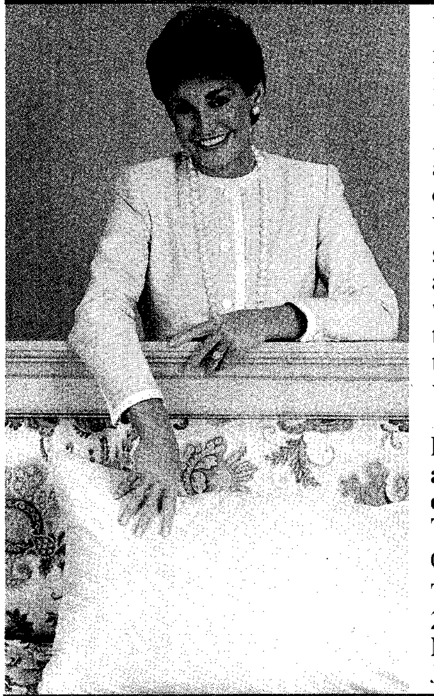
THE STORM HURT THE NINE out-of-state teams the most. With no sound knowledge of the area, they were helpless to veer from rigid schedules when the rain and wind hit. Many of the visitors seemed to think that the state of New Jersey was somehow to blame. "Birding is substantially more difficult here than in Third World countries," said Kenn Kaufman, a member of the Bob-o-Link team, which finished eighth. "It's impossible to do an enjoyable Big Day in New Jersey," said his teammate Ted Parker, a Sun Belter who likes to watch birds a mile or two from the nearest human. "Everyplace you go, there are cars in front of you, behind you, and coming the other way." New Jersey's road signs, and the quality of the State Highway Department, came in for a fair amount of criticism, even from locals. Dick Turner said his major accomplishment of the day was learning how to get from Route 22 to 531.

The winner of the Series—and a silver trophy—was the Delaware Valley team, which started in the south at Brigantine, missed much of the rain, and finished with 182 species. The team had staked out many species, from ruby-throated hummingbird to wild turkey, and ran a route so secret that one of the team members did not know he was within two miles of his home at one point. The captain of the winning team, Alan Brady, is a camera-shop owner in Newtown, Pennsylvania, who has been making Big Day runs for 35 years. "Clay Sutton told me after the competition that he found a sedge wren," said Brady. "I asked him where, and he said, 'Are you kidding?' Well, our route is secret, too."

The prize for best out-of-state team, a pair of binoculars embedded in a block of marble, went to the group from the National Geographic Society. One rumor had it that the NGS team was under strict instructions to thrash Roger Tory Peterson's team, in order to demonstrate that the new National Geographic bird guide is superior to the Peterson guide. Peterson, however, did not show up.

The Green Mountain Muthahs, who finished in a three-way tie for fifteenth place, are already plotting changes in strategy. "No more Mister Nice Guy. No more beautiful flowing streams and all that aesthetic crap," says Bruce Peterson. "Next year, we win!" As a first strategic step, Peterson plans to have M&M pancakes for high energy before next year's competition, and Turner is thinking of cutting down on his pre-Series martinis. Now that they know how to find the Great Swamp in the dark, he says, there is no place to go but up. ■

"I wouldn't lose sleep over the wrong pillow. Why should you?" –Leona M. Helmsley
President



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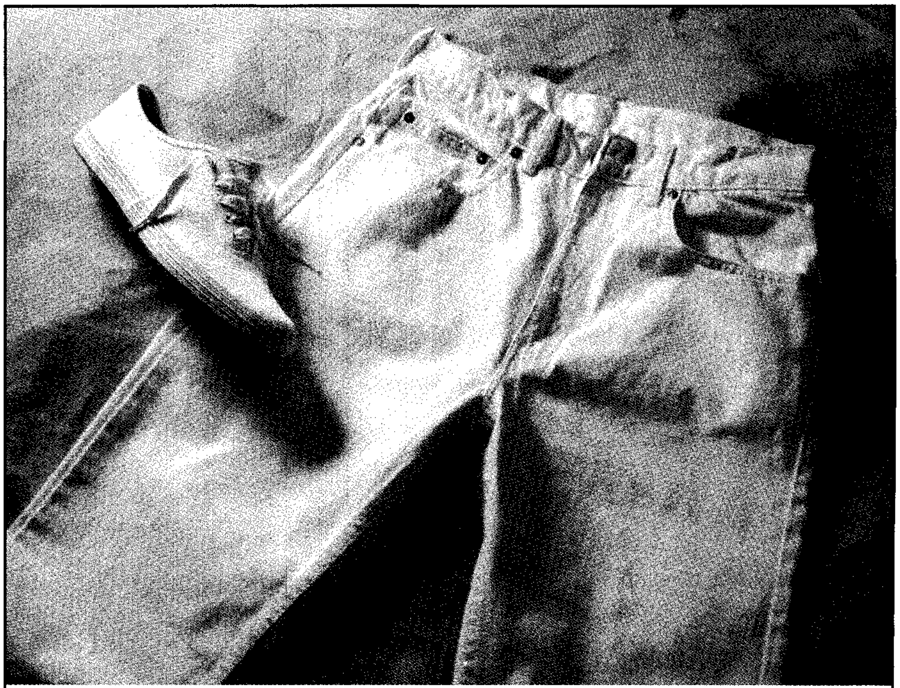

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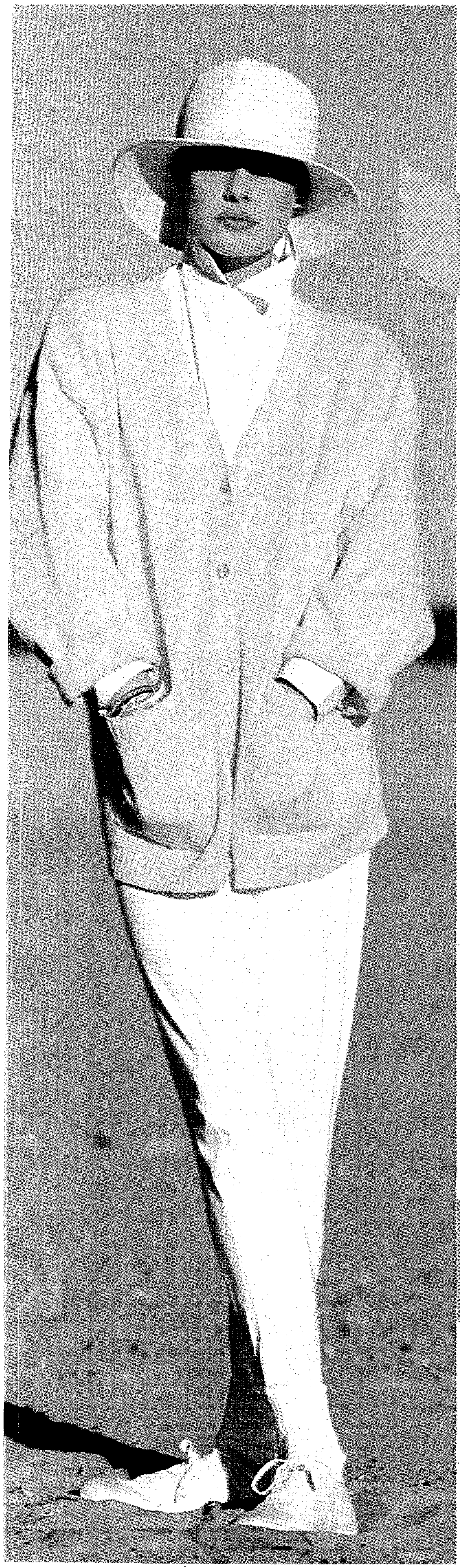
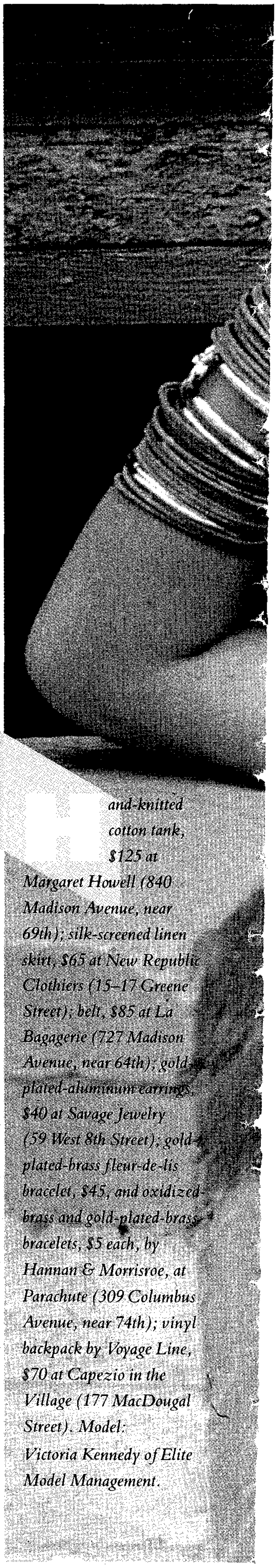


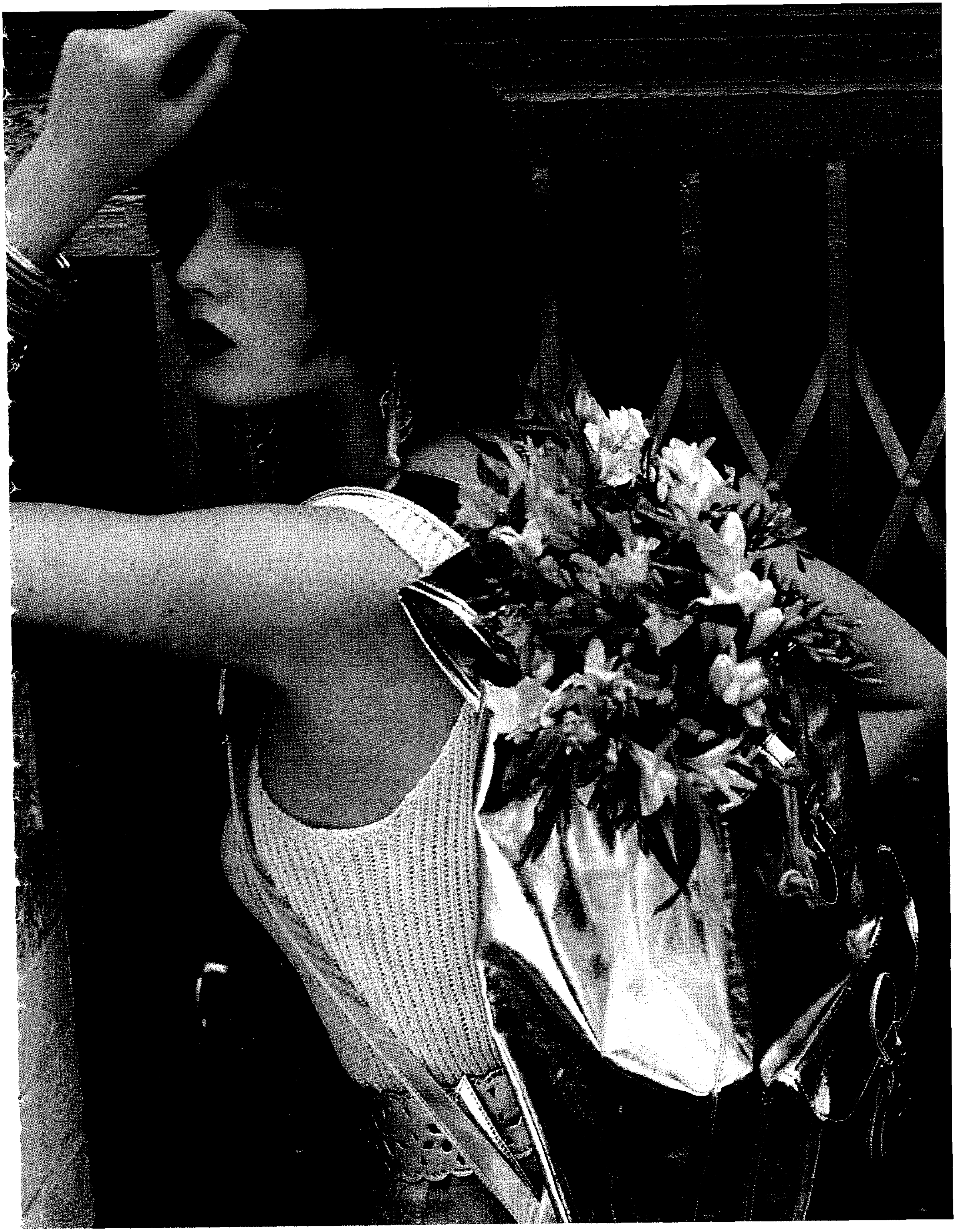
SALAD DAYS, SUMMER DRESSING

By Wendy Goodman
and Valarie Ebeier

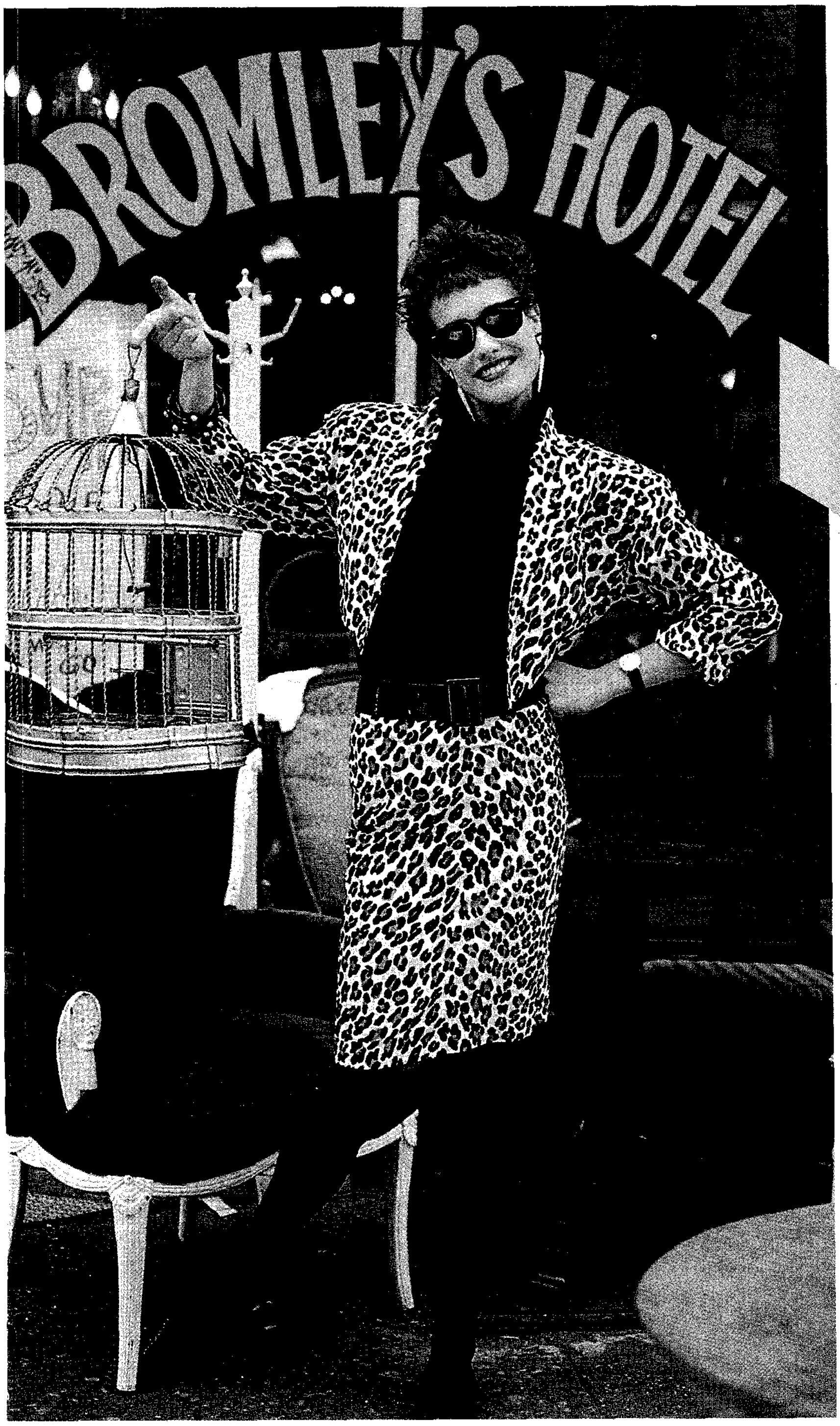
Cotton big shirt, $48, ramie-and-cotton cardigan, $75, and cotton stirrup pants, $44, by WilliWear WilliSmith, at Macy's; straw hat by Hat Attack, $52 at Charivari 72 (257 Columbus Avenue, at 72nd); twisted-metal bracelet, $60 at Zoe Coste (30 West 57th Street); sneakers, $12 at the Gap (2109 Broadway, at 73rd); socks by Mimi Loverde America, Inc. Model: Lucy Cunningham of Click.



Hand-knitted cotton tank, $125 at Margaret Howell (840 Madison Avenue, near 69th); silk-screened linen skirt, $65 at New Republic Clothiers (15–17 Greene Street); belt, $85 at La Bagagerie (727 Madison Avenue, near 64th); gold-plated-aluminum earrings, $40 at Savage Jewelry (59 West 8th Street); gold-plated-brass fleur-de-lis bracelet, $45, and oxidized-brass and gold-plated-brass bracelets, $5 each, by Hannan & Morrisroe, at Parachute (309 Columbus Avenue, near 74th); vinyl backpack by Voyage Line, $70 at Capezio in the Village (177 MacDougal Street). Model: Victoria Kennedy of Elite Model Management.

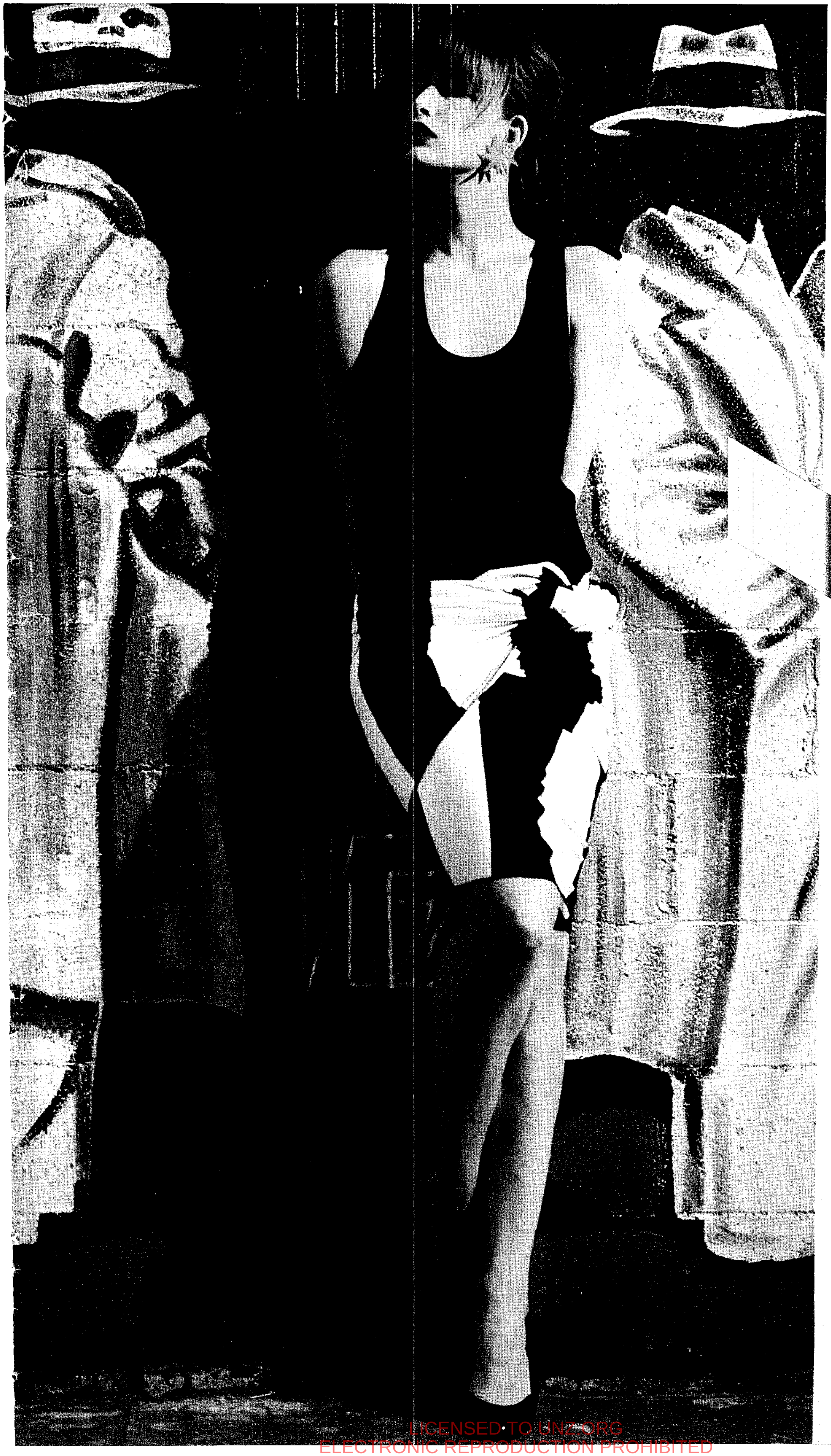


Photographed by Andrea Blanch

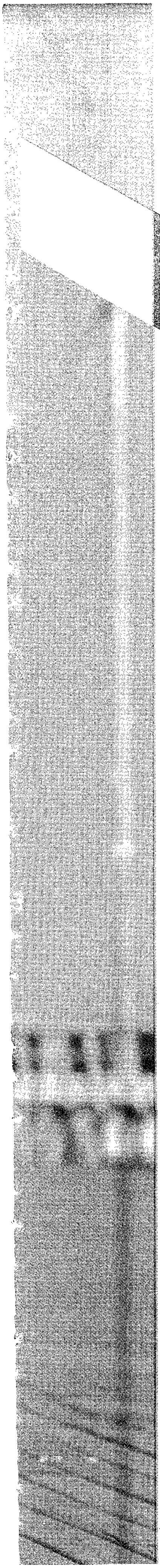


Cotton jacket by Norma Kamali, $78 at Macy's and OMO Norma Kamali (11 West 56th Street); cotton skirt by Norma Kamali, $38 at Bloomingdale's, Macy's, OMO Norma Kamali; cotton turtleneck by Body Map London, $56.95 at American High (410 West Broadway); belt, $36 at Agnès B. (116 Prince Street); enamel-and-faux-pearl earrings, $75, and metal-and-faux-pearl bracelets, $25, by Debra Fine Yohai, at Bergdorf Goodman, Henri Bendel, Reminiscence (74 Fifth Avenue, at 13th); watch, $90 at Savage Jewelry; slippers, $39 at Souliers (178 MacDougal Street); tights by Danskin; sunglasses by Ray-Ban.

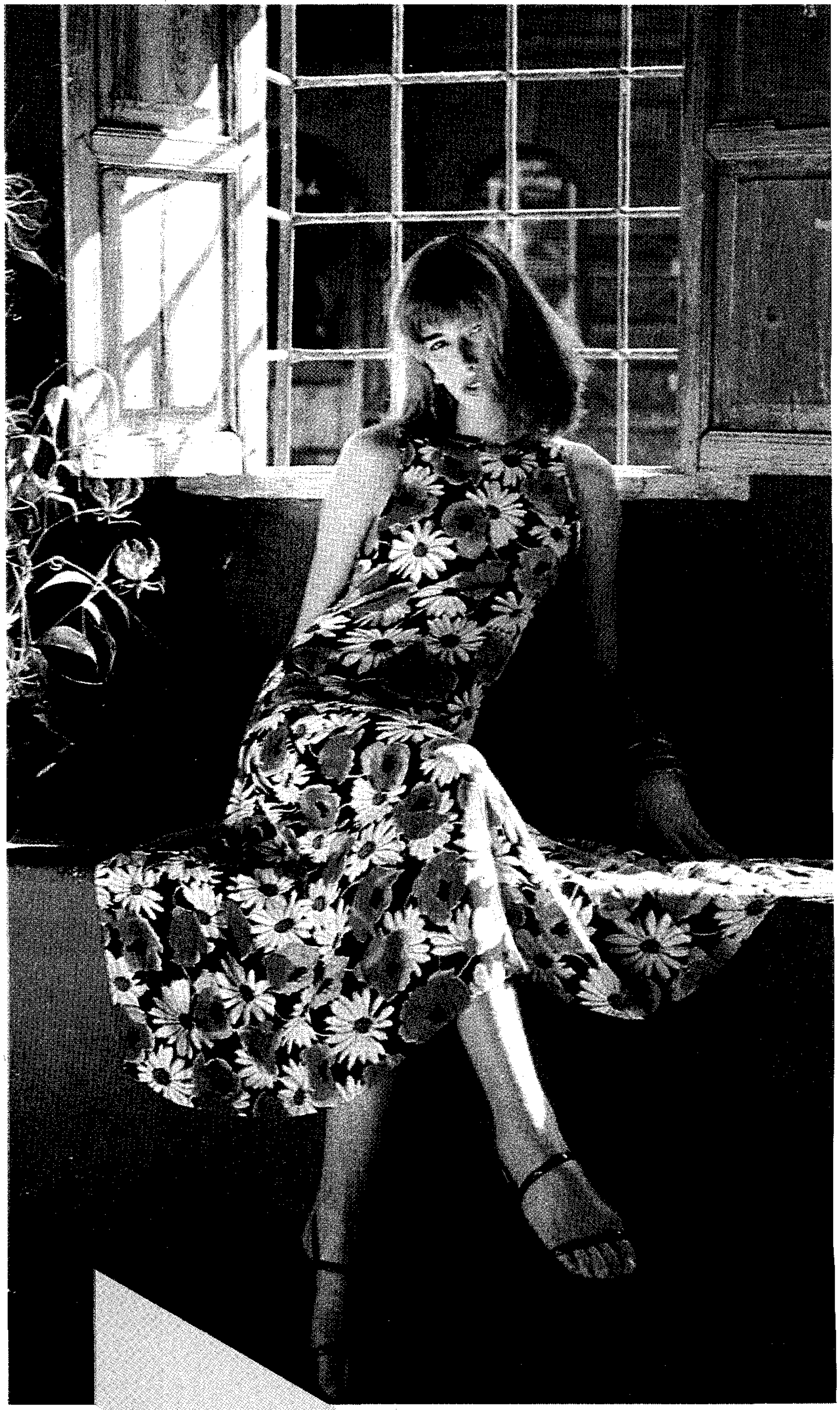
Light and breezy, crisp and easy—that's what summertime style is all about. The freshest, cleanest looks around are pretty and pared down (with prices to match)...and sure to keep their cool.



Cotton dress by Joseph Tricot, $125 at Bergdorf's and Joseph Tricot (804 Madison Avenue, near 67th); plastic earrings by Sunny Chapman, about $33 at Bendel's, Gindi (7 West 49th Street), Savage Jewelry; sling-backs, $80 at Maraolo (782 Lexington Avenue, near 60th). Model: Suzanne Lanza of Name.



Rayon robe, $25 at the Antique Boutique (712 Broadway, at Washington Place); belt, $30 at La Bagagerie; metal earrings by Mark Spirito, $33 at Bendel's; watch, $120 at Savage Jewelry; hand-crocheted cotton gloves, $10 at Margaret Howell; vinyl-coated-cotton bag by Shady Character, $25 at the Holding Company (243A Columbus Avenue, at 71st); cotton beret by Kaptun, $24, silk-chiffon scarf by Malfroy, $14, and sandals by Sacha, $40, at Capezio in the Village.



Rayon dress by Nicole Miller, $188 at Barneys; hand-painted wood earrings, $26, and bangles, $16 each, by Tanis Kmetyk, at Fragments (107 Greene Street) and Mishon Mishon (140 East 59th Street); sandals, $25 at Capezio in the Village.

Photographed at Ex Voto

Hair: Max Pinnell for Bumble & Bumble
Makeup: Kevyn Aucoin

Fashion assistant:
Debra Schmidt

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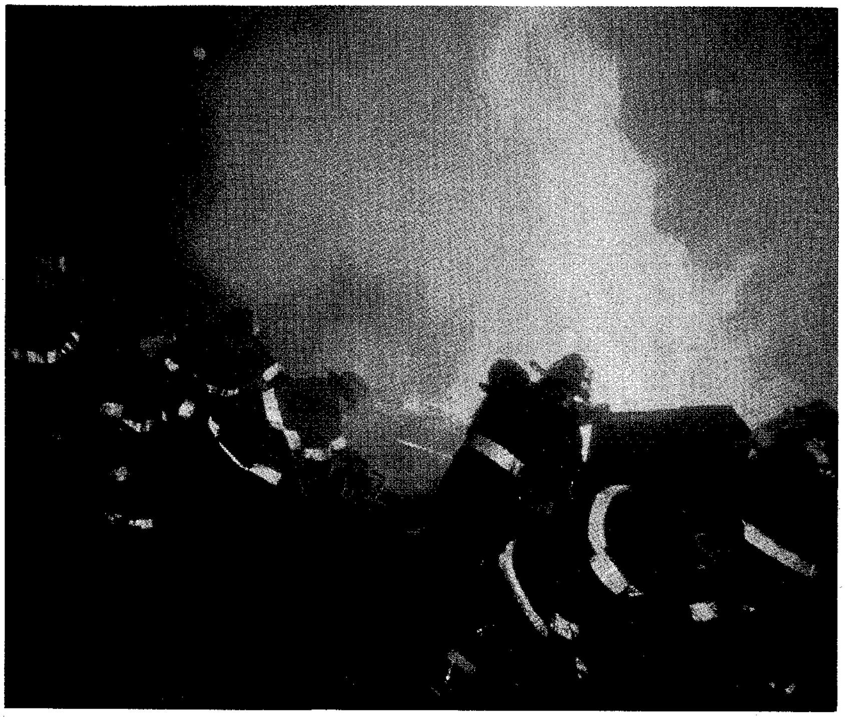
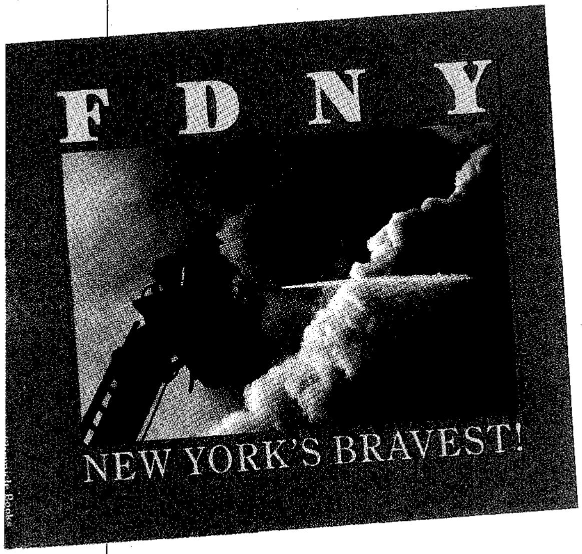
By Corky Pollan





Tome of the Brave

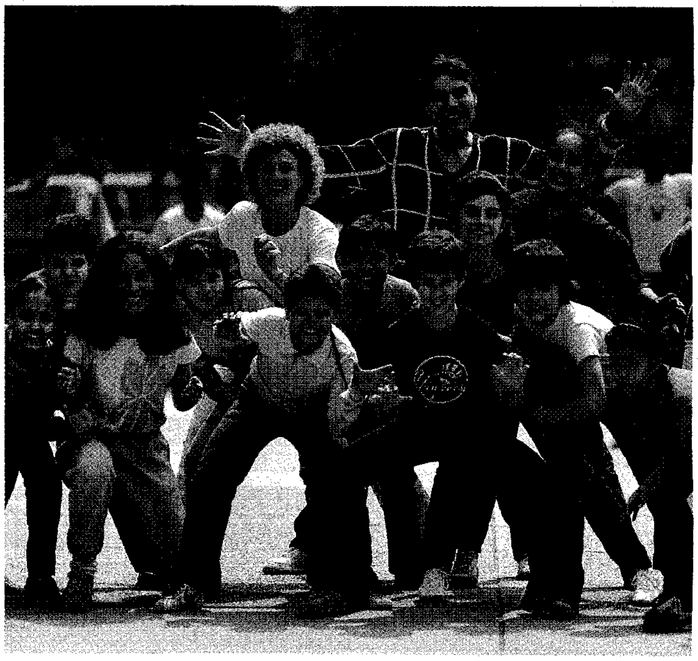
There are things we already knew about the New York City Fire Department: that many fire fighters cook their meals on a rotating basis, that engines pump the water and trucks carry the ladders, that the department responds to *every* call. But we didn't know that no other city in the world has as many fires (close to 100,000 fire calls a year), even though Tokyo is bigger and Mexico City has more buildings. Or that no other city has as many false alarms—380 a day. (Rome has fewer in a year.) Or that it takes fire fighters almost as long today to respond to a call as it did in the days of horse-drawn equipment. All of this, and much, much more, we've learned from George Hall and Tom Wanstall's fascinating book. There's a brief history of the department, descriptions of the various rigs, tools, and techniques, and vivid accounts of the city's major fires. Best of all, there are the astounding photographs by Wanstall and others.

FDNY: NEW YORK'S BRAVEST!/Chronicle Books/$16.95

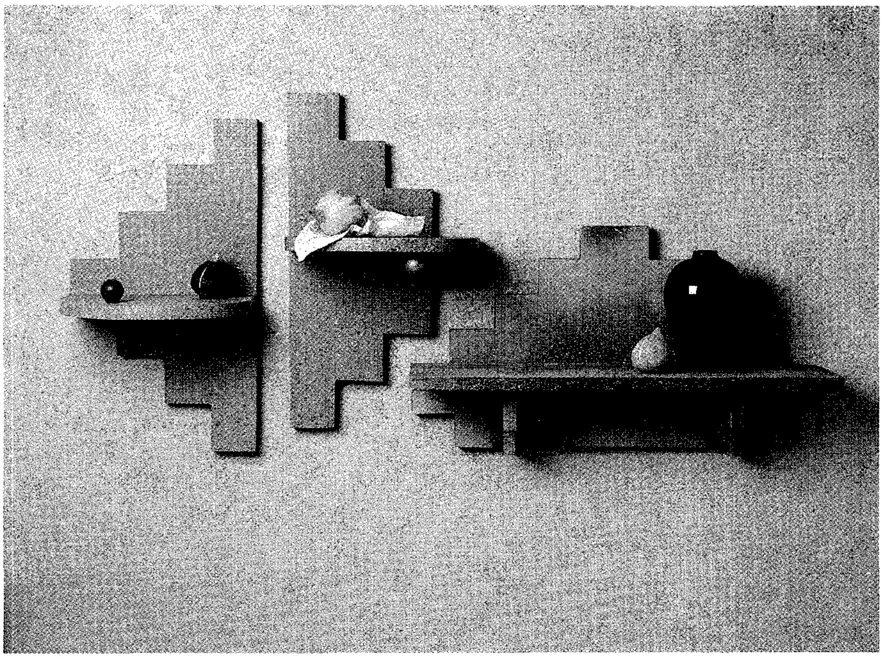
Follow the Feet

Jacques d'Amboise has gone from being a principal dancer with the New York City Ballet to directing the principal of P.S. 29 and 600 of her students in what is sure to be a cliff-hanging performance of Robert Service's *The Shooting of Dan McGrew.* This time, d'Amboise, who's transformed reluctant boys into dedicated dancers, and inner-city youngsters into dance lovers, is taking on an entire Brooklyn school—including the cafeteria crew. In this new work, masterminded by d'Amboise, with music by Galt MacDermot (of *Hair* fame), there will be assists from such professionals as Donlin Foreman, Bill Cratty, and d'Amboise's daughter Charlotte. (Joseph Papp is co-producing.) But the school will fill the *truly* challenging roles. So teachers will be whiskey bottles; first- and second-graders, snow; third-graders, piano keys; and the principal herself, the bartender. What really wins us over is the idea of 25 kindergartners as buckshot, and an entire school yard transformed into an iceberg—thanks to the youngsters, who stockpiled thousands of bits of Styrofoam.

THE SHOOTING OF DAN MCGREW/P.S. 29/425 Henry Street, Brooklyn/June 7, 8, and 9 at 7 p.m./$5/Tickets available at the door or by calling (718) 330-9277



Photographs: top, Jeff D. Smith/Woodfin Camp; bottom, Joe McNally/Wheeler Pictures.



Shelf Awareness

How rare to find shelves that are as splendid as the things you want to place on them. These, by East Village artist Huck Snyder, are just that. Snyder, once known for his interiors and furniture design, now recognized for his oil paintings and wood constructions, only recently turned to shelf-making. "Once my artwork took off," he tells us, "I wanted something smaller, less time-consuming." In his art, Snyder marries the classic with the post-modern. For his shelves, he does the same. Snyder jigsaws them from wood or particle board into architectural shapes and then paints them with acrylics to create *faux marbre* or spatter finishes ($80 to $150, shown; or by special order). The delectable-looking peach and figs are marble beauties from Italy ($9 each).
ZONA/*484 Broome Street/925-6750*

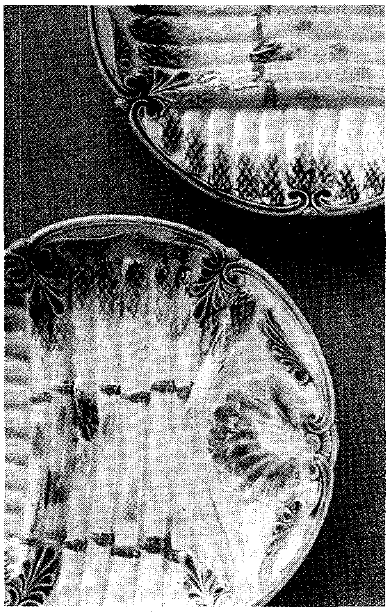


Plate Expectations

Local asparagus is now in season, but these majolica asparagus plates have been around since the nineteenth century. Mike Bell, who imports French and English country antiques, was well aware of the Gallic affinity for the vegetable, so to amass this handsome collection, he traipsed through the French countryside and bought up individual plates ($750 for a set of six) and serving platters ($525 each)—all in shades of green and blue on white, some pale, others strikingly bold.
MIKE BELL ANTIQUE SHOWROOMS
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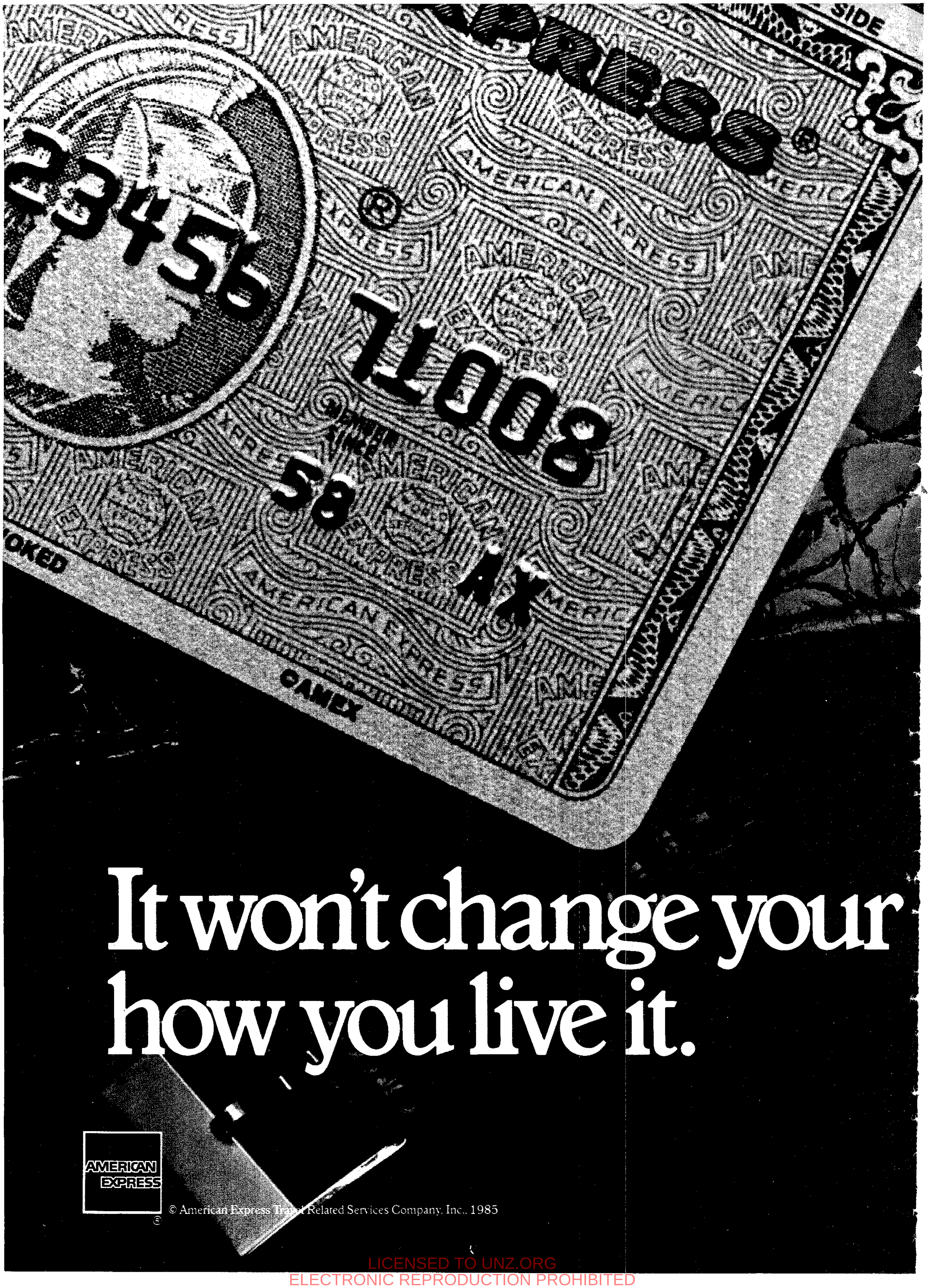
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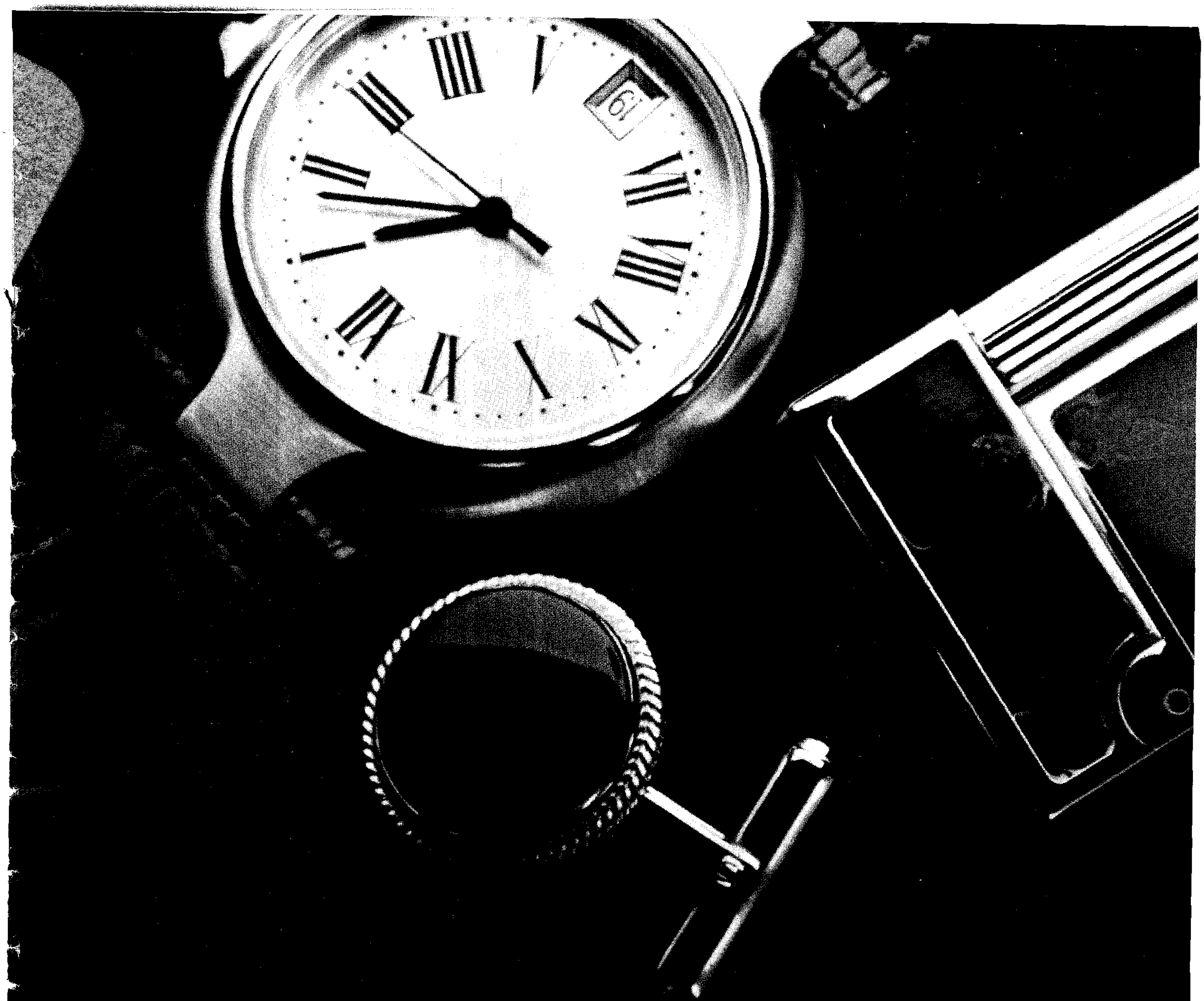

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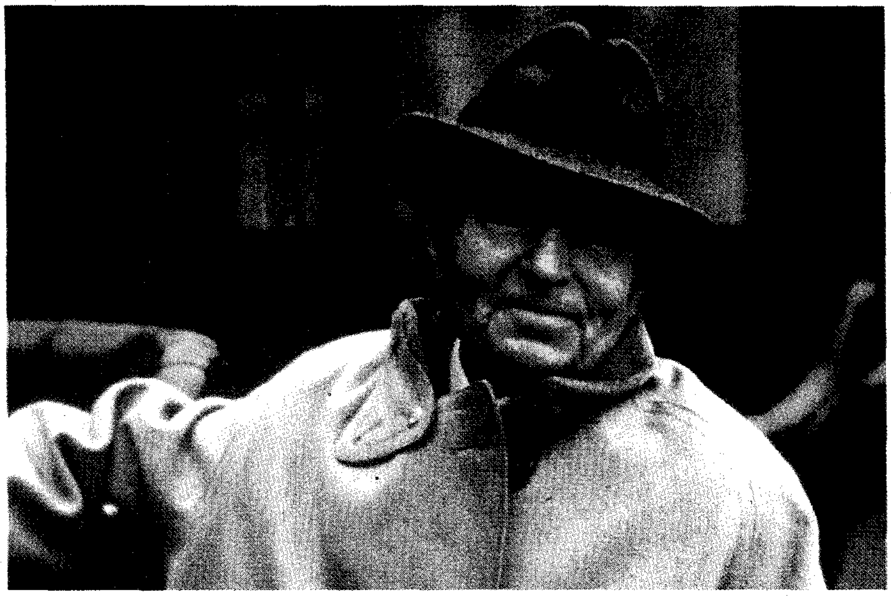
Movies/David Denby

THE LAST WEEKEND

"...*The Shooting Party* is well acted and enjoyable, but second-rate—a large dose of *Masterpiece Theatre* nostalgia..."



Lord of the manor: *James Mason as Sir Randolph Nettleby.*

THE ENGLISH ARISTOCRATS IN **The Shooting Party** have gathered for a weekend of sport at the estate of Sir Randolph Nettleby (James Mason), an elderly gentleman obsessed with the decay of rural England. The movie embraces Sir Randolph's point of view, but it also goes much farther—for it is not only the ways of the country that are vanishing but the ideals of the landowning class. Set in 1913, *The Shooting Party* is all too explicit in announcing its themes. Several people appear to know the war is coming and offer deluded philosophical explanations of what it will mean. The movie culminates in an accident, an accident that not only crystallizes all the characters' relations to one another but marks the passage—momentous, as this movie tells it—from the upper-class ideals of sportsmanship to the vulgar imperatives of competition. Bereft of any real function, the European aristocrats place too much importance on shooting, and soon, they will be shooting one another in war, where their expertise will produce not a chivalric confrontation but mass slaughter.

However critical the movie's tone, the treatment of Edwardian life slips inevitably into nostalgia. The spacious, dark-paneled rooms, the lavish dinners, the servants, the immense park—all of these things are soothingly familiar to an audience that has been dosed with *Masterpiece Theatre* for the past fifteen years. The colors are somber—autumn browns and beiges—but that only adds to the upper-class British chic. Written by Julian Bond (*Upstairs, Downstairs*), who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges (*The Return of the Soldier*), the movie here and there sounds the authentic Elgarian note of receding faith, receding grandeur. It's extremely well acted, and quite enjoyable. But it's also derivative and second-rate—the kind of civilized semi-worthlessness that the British turn out in their sleep.

The Shooting Party's end-of-an-era theme and much of its plot are far from original, and the movie barely suggests the power of the works it cribs from. It is glib and shallow in comparison with Chekhov's country-house plays and not nearly so brilliant, nor so gay, as Shaw's apocalyptic weekend-party comedy, *Heartbreak House*, which was actually written on the eve of the war. *The Shooting Party* borrows most heavily, and most flagrantly, from Jean Renoir's greatest movie, *The Rules of the Game*, which also takes place at the country estate of a gently melancholy aristocrat. *The Rules of the Game* was made, and set, in the late thirties, just before the Second World War, and it, too, is about the organized slaughter of animals, the adulterous upper classes, the servants imitating their masters' behavior; it also features a spiritual kinship between the owner of the estate and a poacher, and it also culminates in a fatal shooting. But in *The Rules of the Game*, tragic events grow out of uproarious, accelerating farce, and only at the end, when the whole convulsive pattern comes together, does one realize how deeply Renoir has struck.

The Rules of the Game has great formal brilliance. *The Shooting Party*, on the other hand, is sober and overexplicit; the characters do not so much live as discuss the themes of the movie. Of the actors, Cheryl Campbell comes the closest to bursting the shell of genteel cliché. She is Lady Aline Hartlip, married to Lord Gilbert Hartlip (Edward Fox), a remote, almost completely unconscious sportsman—"the best shot in England." Bored, and determinedly frivolous, Lady Aline gambles whenever she can and relies on her lovers to pay her debts. Cheryl Campbell, best-known here as the heroine of the English TV series *Pennies From Heaven* and as the missionary in *Chariots of Fire*, plays the libidinous wit Aline with a quickened alertness—she is a kind of upper-class hustler, grabbing at fleeting moments of amusement and pleasure. Campbell has a wonderfully satisfying scene in which Lady Aline prepares for her lover. As she combs out her thick, refulgent hair, she looks like a princess becalmed by self-love. The peignoir, the mirror, the brush become erotic accessories. When her lover enters the room—it is Sir Reuben Hergesheimer, the Jewish banker—her trancelike acceptance suggests that the true excitement derives not from Sir Reuben but from her mental image of herself being made love to.

By contrast, Judi Bowker, as young Olivia, married unhappily to the philistine Lord "Bob" Lilburn, is all soulful attention to the cruelties of the world. Olivia, a proto-feminist floundering in helpless revolt, carries on a passionately chaste flirtation with young Lionel Stephens (Rupert Frazer), a handsome and sensitive barrister who reads Ruskin. The best of the lot, and perfectly suited, they are too honorable to commit adultery; their love affair climaxes in a burst of high-minded sentiment that is purebred English kitsch.

James Mason, on the other hand, in his

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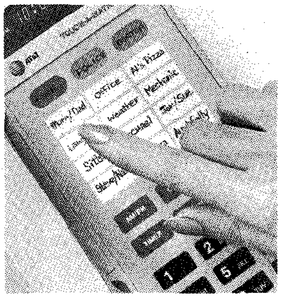

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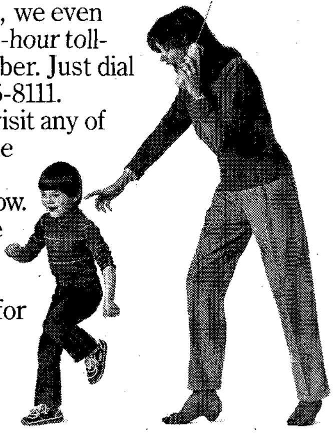

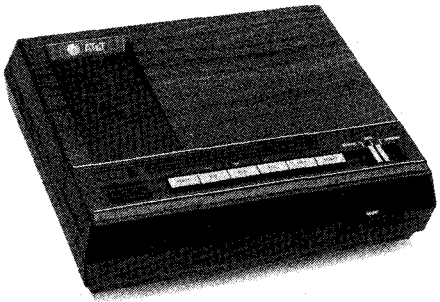

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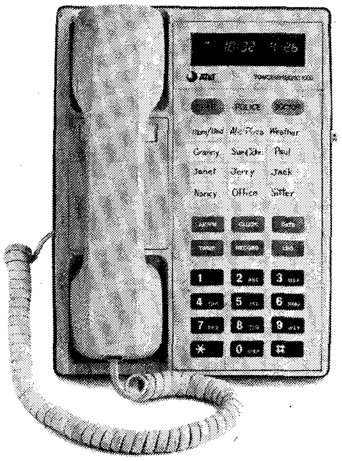

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last screen performance, remains as incisive as ever. Sir Randolph, a man at the top of society who is nevertheless easy with all classes of people, could have been played as a lovable old dear, or as a prophetic wheeze, drawing imponderable lessons from the flight of a woodcock, but Mason, rejecting the obvious, suggests instead a rather withdrawn man too appreciative of his long enjoyment of privilege to feign boredom. His slightly sour, ironic tone is merely the habit of very great age. There is a wonderful moment when John Gielgud, who crusades against hunting, shows up at the estate to castigate the shooters, and Mason charms him out of his anger by complimenting him on the excellent printing of his pamphlets. Everything stops as the two great old actors suavely support and challenge each other. There can't be a moviegoer in the English-speaking world who wouldn't want that scene to go on forever, but it quickly ends, and *The Shooting Party* continues on its self-satisfied way.

Brewster's Millions, THE FAMILIAR STORY of a failure forced by the terms of an inheritance to squander a fortune in 30 days, has been remade, in a loud, obvious, but generally enjoyable fashion, by screenwriters Herschel Weingrod and Timothy Harris and director Walter Hill. As an actor, Richard Pryor is best playing sneaky dogs. When his true self retreats to a tiny corner of his public personality, only to emerge with a screech of protest, Pryor can be scathingly funny. But Richard Pryor cannot play a nice man like Brewster—a minor-league pitcher stuck in mediocrity. He can't even find a comfortable speech rhythm for the role—you can hear him trying different things out. The picture is at its best in the bedraggled baseball scenes, which will touch anyone with fantasies of the sport, and in Brewster's first exhilarations, when he offers to quadruple the salary of people met casually on the street.

Hill sends platoons of hustlers into Brewster's life, and some of this activity is just noise. But Rick Moranis has a good bit as a man whose specialty is mimicking what someone else has just said, and handsome Stephen Collins shows unsuspected reserves of comic smarminess as the ultimate yup. John Candy, as Brewster's large-souled buddy, a catcher, is turned into a blustering clown, but Lonette McKee, in the loyal-accountant (or Jean Arthur) role, is crisp and glamorous. *Brewster's Millions* runs out of gas for lack of a sustained satirical idea. The filmmakers may have wanted to avoid the cynicism of showing that anyone can be had for a price, but they don't have anything to put in its place. Perhaps you can't make a truly funny movie about someone wasting $30 million without getting good and nasty. ■

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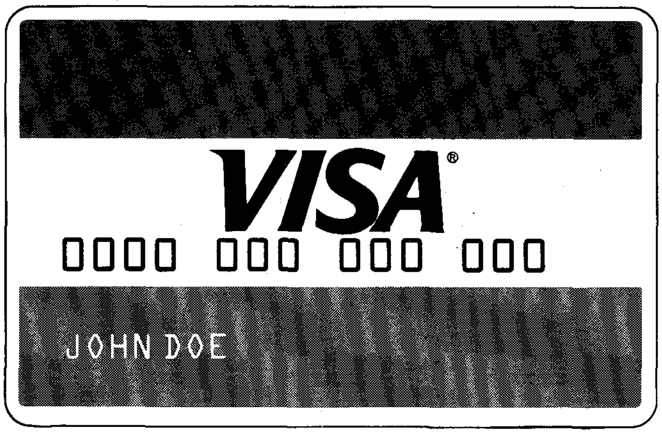

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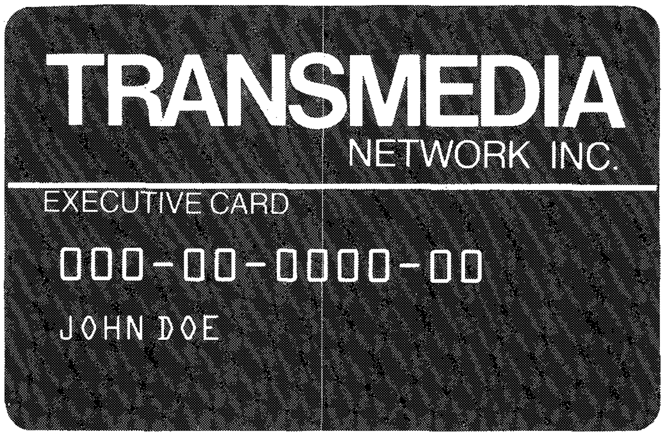

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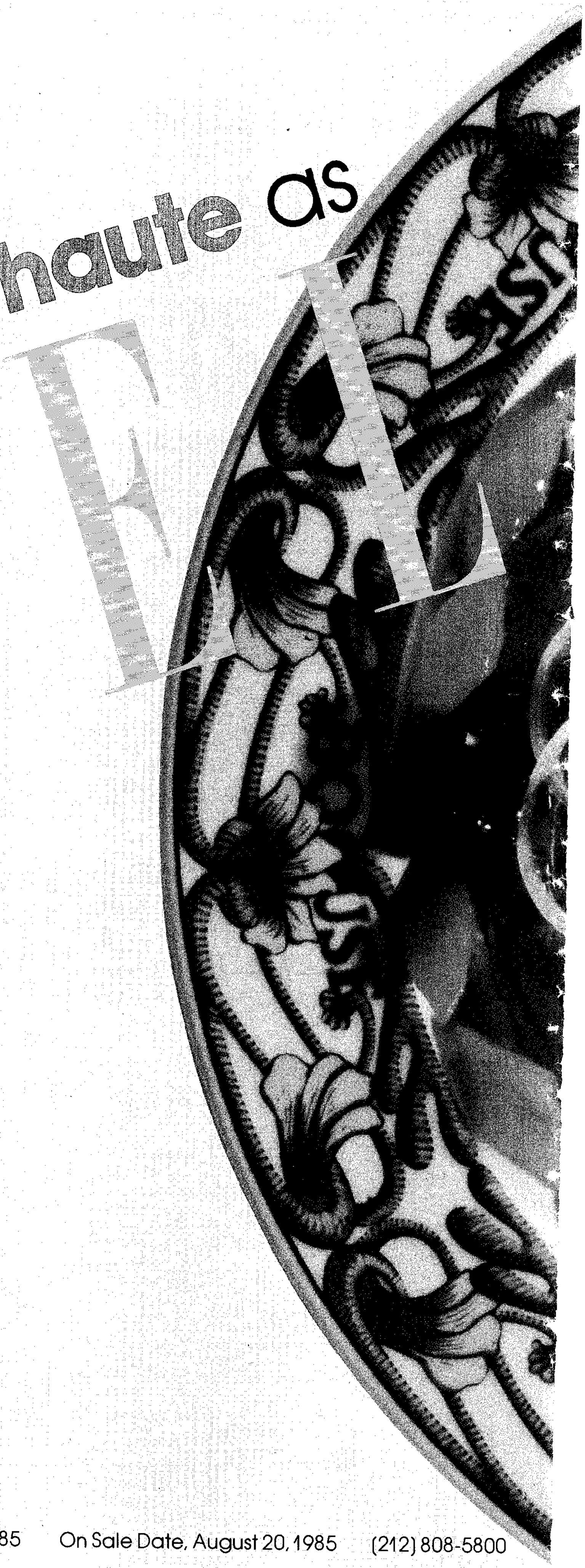

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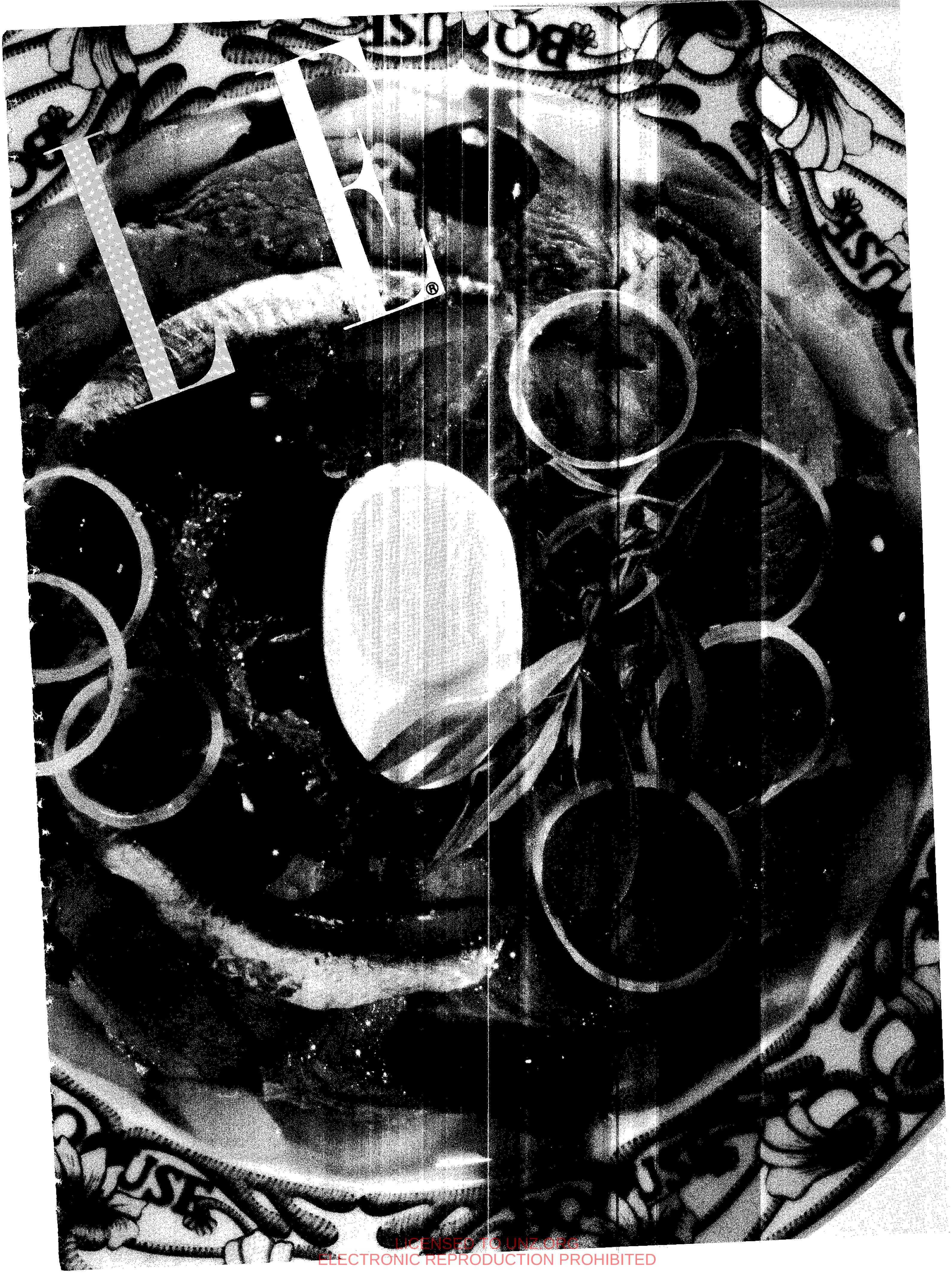

Music/Peter G. Davis

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CAN THE **Y Chamber Symphony** POSSIBLY be New York's leading resident orchestra? The people around the 92nd Street YM-YWHA seem to think so—naturally—although one performing-arts administrator at the Y adds sadly: "It really shouldn't be. After all, this is New York City"—where, if I correctly understand the implication of that statement, the New York Philharmonic should be number one and the jewel in the crown. Unfortunately, the Philharmonic seems unwilling or unable to generate much musical excitement or artistic satisfaction these days, so concertgoers who take their orchestral music seriously have begun to look elsewhere. And for many of them, the Y Chamber Symphony, whether the best in town or not, is sounding better and better each season.

Of course, this orchestra is not for everyone. Its attractive, wood-paneled home in the Y's Kaufmann Concert Hall at Lexington Avenue and 92nd Street is comfortable, civilized, and acoustically inviting, but hardly elegant enough for those who require the glamour of Lincoln Center or the old-world majesty of Carnegie Hall (although the Y Chamber Symphony does occasionally visit both West Side establishments for special events during the season). And the orchestra's concerts are not designed for lazy listeners who tune in and turn off to the predictable, wall-to-wall Muzak that currently dominates the programming policies of New York's two major classical FM stations. Gerard Schwarz, the orchestra's music director since its inception in 1977, is a conductor with wide-ranging musical tastes, a fierce missionary zeal, and an urgent need to communicate. A typical Schwarz program will generally include a comforting, time-tested masterpiece, but audiences may also expect to be confronted by musical surprises guaranteed to challenge, delight (or infuriate), and stretch the ear.

The Y Chamber Symphony recently gave its final concert of the season, and I suspect that it was a fair demonstration not only of Schwarz's inquisitive musical nature and earnest desire to stimulate an audience but also of his orchestra's superior performance skills. The program was provocative, to say the least. A popular Haydn symphony got the afternoon safely under way (the "*Drum Roll,*" No. 103), but that standard crowd-pleaser was (dangerously) followed by three nicely contrasted American works that I, and apparently a number of others, had come to hear: William Schuman's Piano Concerto (1942), William Grant Still's *Darker America* (1924), and Leonard Bernstein's Serenade for Violin, Strings, Harp, and Percussion (1954). It was fascinating to encounter these works on the same program—each one sounding radically different from the other, but all three, like so much American music, profitably drawing inspiration from mainstream pop and jazz sources.

The Y's Schwarz: *A career expanding in every direction.*

Schuman celebrates his seventy-fifth birthday this summer, and we can expect to hear, reassess, and enjoy much more of his music in months to come. The Piano Concerto is among the earliest works that the composer still acknowledges, a piece completed only a few months after Serge Koussevitzky's 1941 world-premiere performance of the Third Symphony in Boston made Schuman famous. A characteristically extroverted, self-confident, and optimistic score, the Concerto's lyrical surface ripples with a linear muscularity that is buoyed up and urgently propelled by patterns of subtly shifting cross-rhythms. A definite feeling of jazz courses through the score, no doubt a legacy from the composer's teenage years, when he led his own New York band, Billy Schuman and his Alamo Society Orchestra. The Concerto may not be from Schuman's top drawer, but it provides the ears with an invigorating 25-minute workout while giving the pianist plenty of tricky but worthwhile tasks to perform. Horacio Gutierrez played every note brilliantly in a crisp, precisely articulated performance that explored the music's color and warmth as effectively as it did its driving energy.

Still's *Darker America* also has its roots in jazz, partly because such things were in the air (Gershwin's *Rhapsody in Blue* appeared in 1924 too) and partly because the composer must have felt drawn to a musical idiom that would most powerfully express his black heritage. Unlike Schuman's upbeat Concerto, Still's short symphonic poem uses the melodic inflections and rhythmic techniques of jazz to suggest a subdued sense of sorrow, although the mood turns more positive as the thematic fabric gradually becomes more elaborate, intensifies, and reaches a noble conclusion. Still was not yet 30 when he wrote this music. His later scores were perhaps more smoothly crafted and stylistically more of a piece, but I wonder if he ever quite recaptured the searching eloquence of *Darker America.*

The 1950s were good years for Leonard Bernstein as theater composer. *Trouble in Tahiti, Wonderful Town, On the Waterfront, Candide,* and *West Side Story* were created during that busy decade, which also yielded the Serenade, a substantial half-hour score that may possibly be Bernstein's happiest work for the concert hall. Plato's *Symposium* was the inspira-

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tion for these five spontaneous, playful reflections on Eros in all his various humors. As the composer points out, listeners should be able to grasp the full sense of this exuberant music without bothering to match the notes to Platonic allusions. About the finale, however, when Alcibiades and his drunken revelers interrupt Socrates' discussion with Diotima, it is worth quoting Bernstein: "If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party."

There you have a representative Y Chamber Symphony program—this one cleverly demonstrating the various effects jazz has had on American concert music over the past 60 years—and Schwarz has planned some equally intriguing combinations for next season. Some of them he has even modestly refrained from conducting himself, such as an evening devoted in large part to rarely heard works by Shostakovich for small orchestra—the composer's son, Maxim, has been invited to preside over that program. Audiences who automatically shy away from such adventurous fare should be soothed by the prospect of familiar symphonies by Beethoven, Schubert, Mendelssohn, Mozart, and Haydn, while anyone keeping tabs on Schwarz's development as a conductor will be curious to hear how he treats these perennials. As an added attraction, Joseph Horowitz's extensive, informative, and elegantly written program notes are unquestionably the best in town.

If anyone by chance left the Y Chamber Symphony's final concert of the season less than completely satisfied, doubts might have centered on the slightly anonymous cast of the performances. For all their fine technical polish, there did seem to be a once-over-lightly quality, a lack of strong definition and of a deeply personal point of view about the orchestra's interpretations in general. I suppose this may be traced, in part, to Schwarz's omniverous musical appetites as well as his hyperactive schedule. In addition to the Y, Schwarz is music director of the Seattle Symphony, "Mostly Mozart," New Jersey's Waterloo Festival, Merkin Hall's "Music Today" series, and, until quite recently, the Los Angeles Chamber Orchestra. Faced with all these responsibilities, no conductor can adequately learn, digest, and rehearse dozens of scores that must be as new to Schwarz as they are to his audiences. All of this, I expect, fuels a career that continues to expand in every direction, but I wonder whether Schwarz's artistic growth will be able to keep pace. If it can, I have little doubt that the Y Chamber Symphony, already a wonderful orchestra, may in fact soon become New York's finest. ■

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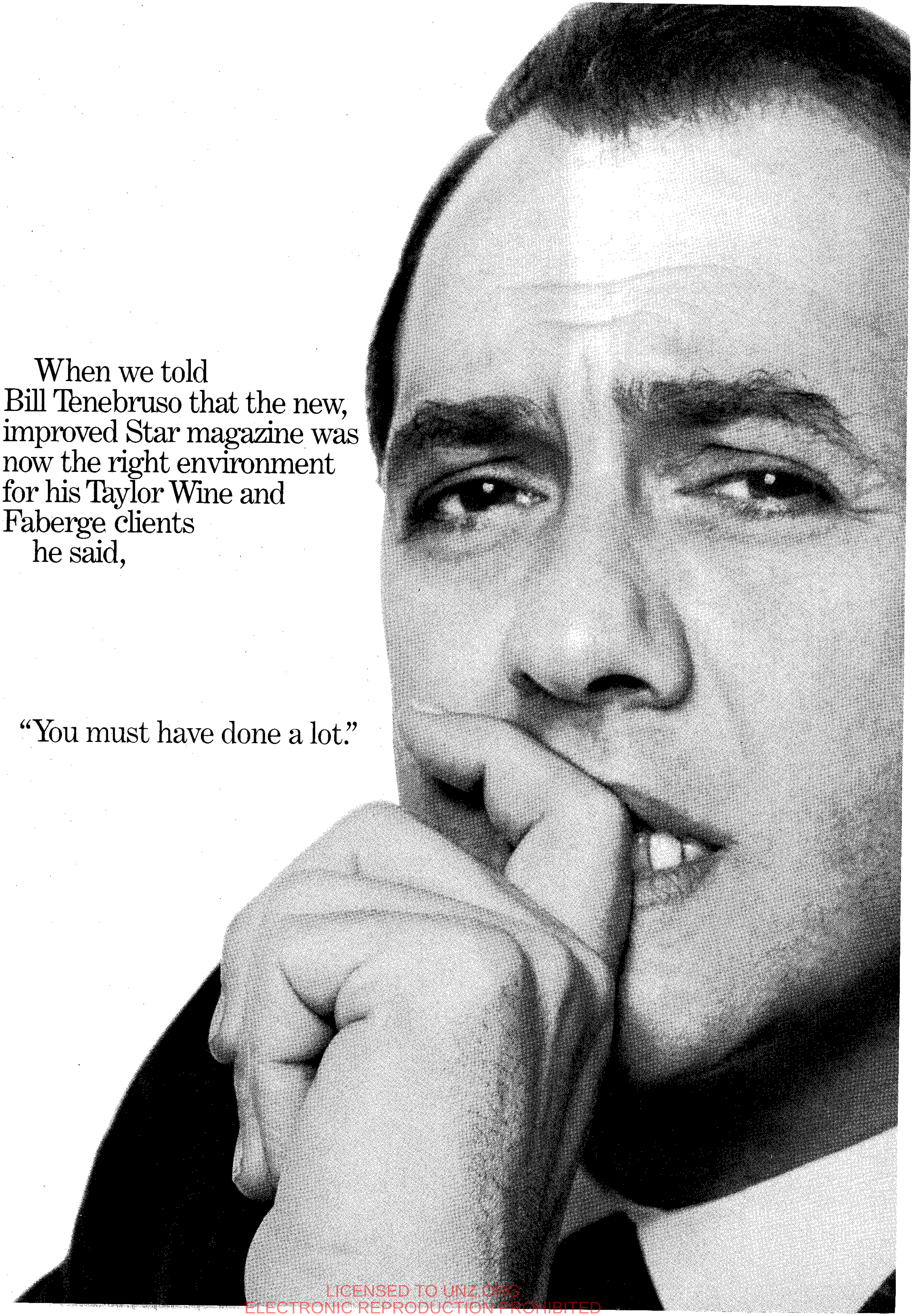

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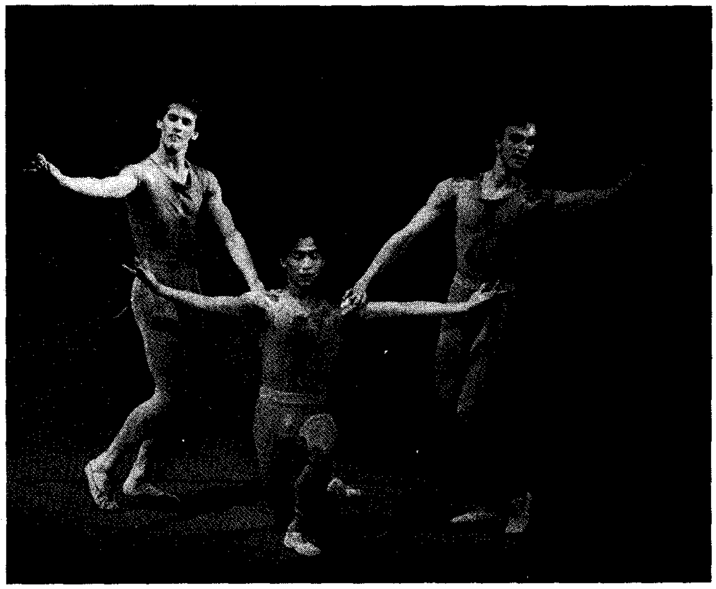
REPEAT PERFORMANCE

"...*Eight More* shows Martins taking his cues from Robbins at his corniest. ABT's revival of *Coppélia* is vulgar and coarsely acted..."

Eight More, GIVEN BY THE **New York City Ballet** in its current season at the New York State Theater, is Peter Martins's sequel to his *Eight Easy Pieces.* The earlier work, made in 1980, is a pert frolic for three of the tiniest girls in the company, to Stravinsky's *Three Easy Pieces* (for easy left hand) and *Five Easy Pieces* (for easy right hand); the compositions enabled a pair to play two-handed piano despite their unevenly matched skills. The original teams were the composer with Diaghilev and with his own young son, respectively. Stravinsky subsequently orchestrated the music into Suites No. 1 and 2 for Small Orchestra; *Eight More,* for three unevenly matched boys, is Martins's response.



Trio con brio: *City Ballet's Michael Byars, Gen Horiuchi, Peter Boal.*

Although the new work quotes from its predecessor, it is heavier in tone—the male bodies, in conspicuously difficult feats, corresponding to the augmented score. And the humor, quick and light in the first work, has become heavy-handed. The running joke is that the boys, Michael Byars, Peter Boal, and Gen Horiuchi—relative newcomers to the company—are all accomplished fellows, but Horiuchi, who is extremely small, with a child's ingenuous face, is by far the cleverest. Good fellowship abounds among the trio, but the big brothers must keep the kid brother down. Martins sets them all to doing multiple pirouettes, and after the boys on either side of Horiuchi have delivered an already impressive number of spins, there's little Gen blithely giving us some more. He pops up when you least expect him, so that even when he's not there, the other two seem to be concerned that he'll steal their thunder. (The inside joke is that the flashy Horiuchi, whose tenure with the company has been briefest, has just been made a soloist, over the heads of dancers like Boal, a restrained classical type along the lines of Anthony Dowell.)

There's also a lot of horsing around with the music—pop-out entrances on final notes and so forth. One complains about Martins's slavish imitations of Balanchine; they may be preferable to his taking his cues from Robbins at his corniest. The audience, mind you, is wild for the piece.

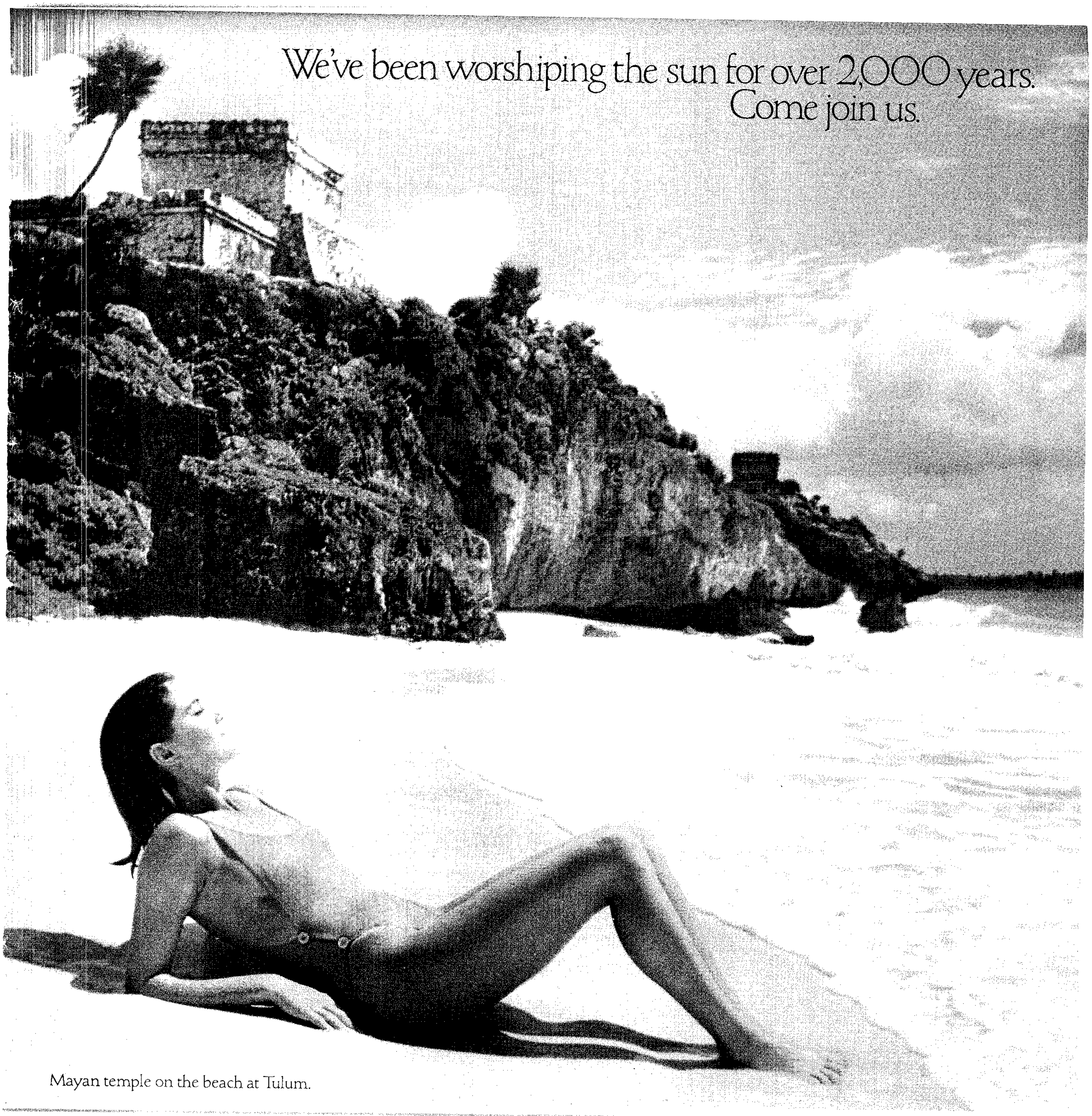
Back to back with *Eight More*—for reasons of practicality, hardly consanguinity—came a very strange pas de deux, also by Martins. It is set to two short, brooding pieces by Sibelius, *Valse Triste* and *Scene With Cranes,* both of which had their origins in the composer's incidental music for a play called *Kuolema,* which means "death" in Finnish. The choreography has a morbid air and is set against a gloomy, turbulent sky, with a wind whipping Patricia McBride's filmy black dress and her long, dark, ragged hair. Ib Andersen, in white with flowing sleeves, is a youth, or poet, half in love with death, repeatedly rushing out to partner McBride, who arches and folds her body in postures reminiscent of Odette's in the lakeside scenes of *Swan Lake;* her witchy quality gives us Odile in the bargain. The duet always seems about to get going, without actually doing so. As with Martins's *Poulenc Sonata* of last season, the main point appears to be the creation of a palpable atmosphere, but this, again, is so vague as to be pointless. McBride gets to display her ability to sculpt profound shapes in space, bending her torso into deep curves and angling her limbs like broken wings. Andersen, however, need hardly have bothered warming up. His fey, windswept quality is squandered on impassioned glances and a few glorious runs.

American Ballet Theatre, PRESENTLY AT the Met, has revived and refurbished its production of *Coppélia,* with choreography attributed to Arthur Saint-Léon, its originator, and staging to a longtime company associate, Enrique Martinez. I am fairly certain that Saint-Léon would greet the ballet's present incarnation with the dismay I did, for it is lamentably vulgar.

Set to Delibes's deliciously buoyant score and inspired by a gothic tale by E.T.A. Hoffmann, *Coppélia* is a Romantic comedy with tragic undertones. The story of the crazed old inventor who creates a mechanical-doll replica of a beautiful girl and tries to bring it to life is a parable of the failed artist. And there are all sorts of serious reverberations (and moral implications) in the character of Franz, who is taken in by the artificial perfection to the point of abandoning his sweetheart, and in that of Swanilda—the life force personified—who must resort to a cruel trick to ensure their marriage.

In the ideal Swanilda (Patricia McBride, in the City Ballet version), the streak of cruelty should be almost completely masked by vitality, wit, and charm so that one might even put down her destruction of Dr. Coppélius's workshop and dreams to one of those inevitable accidents that accompany irrepressible high spirits. In the ABT production, Cynthia Gregory has been encouraged to be coarse and petulant; I imagine that her acting superior to the role is her own doing. Franz is by nature something of an oaf, but he's meant to be an endearing one, and he needn't be as slow on the uptake as Fernando Bujones has been instructed to make him, with mime gestures like semaphore signals. The pair's physical rudeness to each other seems to be modeled on the Haydée-Cragun

Photograph by Martha Swope.



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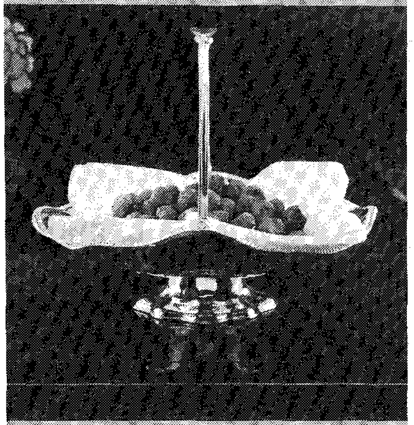

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scrapes in *The Taming of the Shrew,* and borders, similarly, on the offensive.

Meanwhile, Martinez has appropriated the role of Dr. Coppélius and then denied it the smallest element of fantasy. Has he never seen Shaun O'Brien with the City Ballet, Fredbjørn Bjørnsson with the Danes? He seems to think it's an occasion for slapstick. If it were not enough that Martinez is temperamentally miscast, he is physically miscast as well, looking like a sane and prosperous—if slightly disheveled—burgher, not a haunted recluse.

The dancing is skewed at almost every turn. The piquant distinction that multi-act nineteenth-century ballets make between classical and folk numbers has apparently been thought expendable. The mazurka and czardas—social dances in which everyone should be equal, the power coming from massed forces—are now led by "stars," who break out from the ranks with feats of blatant (read "crass") ballet virtuosity. These applause-activating *grandes pirouettes* and the like might be just the thing for a gaudy gala program but are hardly appropriate to village-square merrymaking in Old Slovakia.

Franz's first-act solo looks as if Bujones might have choreographed it himself as a visual lexicon of his formidable tricks (most of which would be better reserved for the *Don Quixote* pas de deux), while the adagio in the wedding duet has Gregory grimly caricaturing her ability to perch on one pointe and, one assumes, review her multiplication tables. This dreadful evening was redeemed for a few minutes in the third act, where Bujones subordinated his sensational athleticism to purity of form. In the briefest solo of simple, undeformed steps, he rode the air as if he were its king.

ABT has also unveiled Bujones's first ballet—*Grand Pas Romantique,* to music from *Le Diable à Quatre,* by Adolphe Adam, who provided the familiar score for *Giselle.* The Romantic music is an odd choice for a piece evidently intended to show off—à la Petipa—its executants' classical schooling, but that's only the first of several problems. Although Bujones's effort is neatly organized and moves along in a workmanlike manner, it lacks subtlety of phrasing, and it is utterly blank in terms of imagery. So in the end, all we see is technicians, baffled ones at that, dancing as though to a metronome and not a hint of artistry among them. Much of the work for the men refers to Bujones's own extraordinary abilities. The women are not understood any differently, and the men, with the exception of Gil Boggs, are not quite up to the demands made on them, so the material toughens everyone. The leading dancers, Marianna Tcherkassky and Danilo Radojevic, pluckily pretended they had been given the chance of a lifetime. ■

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NOT QUITE CLOSE-SHAVIAN

"...The huffing and puffing and banana-peel-riding into farce work against the intelligence and charm of *Arms and the Man*..."

BERNARD SHAW GOT THE TITLE FOR HIS fourth play, **Arms and the Man** (1894), from the first line of Virgil's *Aeneid.* To describe its current revival at Circle in the Square, he would have had to dip into the second line for the words *fato profugus,* "exiled by fate." For this production by an American director and American actors with a variety of styles and nonstyles is a far cry from what English actors and an English director of high polish and cohesion could have achieved. Granted, neither Shaw's philosophizing nor his wit had yet reached the pitch and polish that were to become so seductive, but already there was enough wisdom, charm, sophistication at work for a production today to forgo the huffing and puffing, underlining and overemphasizing, and banana-peel-riding into farce that John Malkovich has imposed on or accepted from his actors, from some of whom, to be sure, no one could have gotten more or—more to the point—less.

Bulgarian triangle: *Raul Julia, Glenne Headly, Kevin Kline in* Arms and the Man.

When Shaw wrote this play, he could consider it and himself subversive, for this demolition of martial heroics and the Victorian concept of romantic love was shocking enough to elicit boos, and, in the preface, Shaw called himself "an author who regards gentility as a dishonest folly, and gallantry and chivalry as treasonable to women and stultifying to men." Since his innovative views have become almost too accepted today, the play should be trusted to make its points ungoosed. Thus if Raina, despite the underlying sense of a smart young woman, behaves publicly as an attitudinizing birdbrain, this does not mean that Malkovich should have directed his wife, the talented Glenne Headly, into nonstop simpering, sulking, and swooning, and make a 23-year-old whom Bluntschli mistakes for 17 into a 12-year-old desperately pretending to 14.

It does not mean, either, that Sergius, the Shavian *miles gloriosus,* should have been allowed to make quite such an unmitigated ass of himself as Raul Julia does. He would not, despite protestations that his hand was more used to the saber than to the pen, sign a document with a grip and movement more appropriate to committing *sepukku.* He would not use his eyes as if they were intended to wreak devastation on a row of bowling pins, roar out most of his lines in aural slow motion, or flail about like a human threshing machine. But perhaps this is the best one can expect from Julia. Certainly I expected nothing from an actress as dismal as Dimitra Arliss, and that is exactly what I got from her posing, posturing, and mugging as Mrs. Petkoff.

As Louka, Caitlin Clarke tries hard to be a saucy servant girl, but either the sauce is too tart or tarty or else it is insufficient to cover all that ham. Yet at least, unlike Miss Arliss, Miss Clarke has some innate charisma, which happily prevails when she is not trying to "act." In such company, actors as routine as Louis Zorich (Major Petkoff) and George Morfogen (Nicola) manage to loom positively passable. As Bluntschli, "the chocolate-cream soldier" (before Oscar Straus took out the cream and added the croon), Kevin Kline gives a sound, skillfully calibrated, thoroughly appealing performance. He has the good sense to endow the part with the roguishly deflationary offhandedness it needs, and the rest is taken care of by his casual self-assurance and classic good looks.

Thomas Lynch strove to evoke a fairy-tale Bulgarian landscape of toy mountains and light-up miniature villages (I hope FAO Schwarz will market them) that encircle his otherwise humdrum décor (but Circle in the Square is hell on set designers), and Ann Roth's costumes are winsome as can be, even if her notion of a Serbian officer's uniform derives not so much from history as from the personnel of a luxury-hotel elevator. Richard Nelson's lighting is accomplished, even as Louis Rosen's music is not. There is some fun to be had from all this all the same, and there are a few good Malkovich touches, as when Raina declares that even animals are grateful, whereupon Bluntschli's foot pensively strokes the bearskin rug underneath it. By Act III, resigned to what I was *not* going to get, I even rejoiced in what I did. But, oh, to have seen Richardson and Olivier as Bluntschli and Sergius!

THAT GIFTED WOMAN OF THE THEATER Simone Benmussa unfortunately suffers from an *idée fixe*: to keep trying to turn fiction—often of the most rarefied sort—into plays. In Nathalie Sarraute's radio play *For No Good Reason* and prose memoir **Childhood** (jointly staged under the latter title), she has found two texts that are so far removed from the genuinely theatrical that she must have jumped for joy at the sheer unsuitableness of them and immediately put her mental pulleys to Sisyphean work.

In her volume of essays *The Age of Suspicion,* Mme Sarraute describes the goal of her fiction:

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the immense profusion of sensations, images, sentiments, memories, impulses, little larval actions that no inner language can convey, that jostle one another on the threshold of consciousness, gather together in compact groups and loom up all of a sudden, then immediately fall apart, combine otherwise and reappear in new forms; while unwinding inside us, like the ribbon that comes clattering from a telescriptor slot, is an uninterrupted flow of words.

On the page, this can be intellectually stimulating and psychologically satisfying; on the stage, it is as dramatic as watching motes dance in a sunbeam. The opener, *For No Good Reason,* concerns two good friends who gradually realize that they variously patronize, envy, and resent each other, and that even if society, called in as arbiter, can find no valid grievance, the duo can nag and excoriate each other into a perfect symbiosis of hostilities. Since this was written for radio, Mlle Benmussa, helped by Antoni Taulé, was free to come up with wholly original semi-abstract scenery, highly idiosyncratic lighting, and semi-realistic, semi-stylized orchestrations of speech and movement, aptly executed by Max Wright and Stephen Keep. Although the piece is overlong, it does manage to generate enough emotional reverberation to keep us, if not on the edge of our seats, at least on the edge of some ideational precipice into which we stare with somewhat fatigued awe.

But *Childhood,* which is much longer, much more novelistic, and much more narcissistic, does not come to any sort of theatrical life. The author is represented by a reminiscing actress (Glenn Close), as the remembering self, and by a taped voice (Mme Sarraute's)—when will the avant-garde theater finally give the overworked tape recorder a rest?—as the prodding, revising, organizing self. Call it the human being in collaboration with, and sometimes in opposition to, her auctorial consciousness. At times, mother, father, uncle, and, later, stepmother come on to act out tiny fractions of themselves; diverse cunning bits of scenery, from sliding panels to photomurals, gamely endeavor to liven things up. There is, though, some unnecessary confusion when Miss Close, too, becomes a voice on the tape; and it doesn't exactly help that the same person should have both a solidly American mezzo-soprano and a foreign-accented contralto going on basso profundo.

Essentially, we follow young Nathalie's shuttling between Russia and France, between mother and (first conjoined, then separated) father, between dwindling passive innocence and awakening awareness. We witness the birth of aggressions, doubts, shifting or crumbling loyalties, and the growth of discrimination. Psychic states and ratiocinative evolution are splendidly captured, but there is no theater in any of this: Even

"...Even with good acting and a gifted director, Sarraute's *Childhood* does not come to any sort of theatrical life..."

when they disagree, the two selves do so dialectically rather than dramatically, and since the others are subsidiary to the point of subservience to this brace of omniscient Nathalie Sarrautes in their orgy of Olympian hindsight (the author, now 85, was 80 when she wrote this), the whole thing emerges not only repetitious and overextended but also self-serving. In a book, which one negotiates at one's own speed and with self-prescribed dosage, it would be ever so much pleasanter.

There is good work here from Andrea Weber, Marek Johnson, and Mr. Keep, and Glenn Close displays a prodigious range of feeling and delicacy of shading. Sarraute's voice casts its own spell—a cross between a French hypnotist's and a Russian bear's—and Mlle Benmussa has squeezed as much action out of, or into, stasis as is humanly possible. There are delightful visual and aural effects, and judicious costumes by Gail Brassard and Sonia Rykiel. Still, when, after an hour and a half of exquisitely intelligent torture, the author informed us that she had reached the age of 11, I sighed, "Funny, I would have sworn 85." By letting *Childhood* be theatricalized, the illustrious author of *Tropisms* has committed a *de trop*ism.

PROGRAM B OF **Marathon '85** AT ENSEMBLE Studio Theatre starts with Stuart Spencer's *Aggressive Behavior*, a pleasant trifle whose triflingness outweighs—no, outflits—its pleasantry. Next is *Desperadoes*, by Keith Reddin, about the dissolution of an amateurish boy-girl crime spree when the boy can't kill a robbed and captured friend; despite a few titillating conceits, this is derivative and deadly dull. Though she affects an irritating voice, Karen Young is interesting; the men are not. *Between Cars* is Alan Zweibel's comic fantasy about a boy and girl, tollgate operators at a gate where no car has been sighted in weeks; their faintly surreal and amiably daffy romance, well played by Perry Lang and Elizabeth Perkins, is intermittently droll and mercifully short.

The longest and best playlet is Horton Foote's *Road to the Graveyard*, a family-history and mood piece—Texas, as usual, this time in 1939—such as Foote keeps writing for stage and screen. It is expert: humorous, touching, true Southern Gothic; but it has all been done to death, or death-in-life, by hordes of writers, Mr. Foote—all too frequently—included. It has been particularly justly staged by Kurt Dempster, and Emmett O'Sullivan Moore, Frank Girardeau, and Carolyn Coates—as decrepit father, downtrodden son, and frantic neighbor—couldn't be better. As the senile mother, Margaret Thomson looks right, but is insecure of accent and weak of performance; as the aging, hysterical workhorse daughter who has sacrificed all to the family, Roberta Maxwell does what she does best—and, alas, with relentless sameness.

THE SECOND STAGE OFFERS **Juno's Swans**, an utterly has-been piece of sub–Neil Simon sitcom, by the able actress E. Katherine Kerr. Marsha Mason has directed into it her every memory of every Simon play she's been in, and Mary Kay Place and Daniel Hugh-Kelly act New York theatrical "characters" in standard fashion. But as the actress-heroine's provincial, bourgeois sister, Betty Buckley gives a performance that turns the stalest clichés to pulsating newness. Among Juno's ducklings, she's the only swan.■

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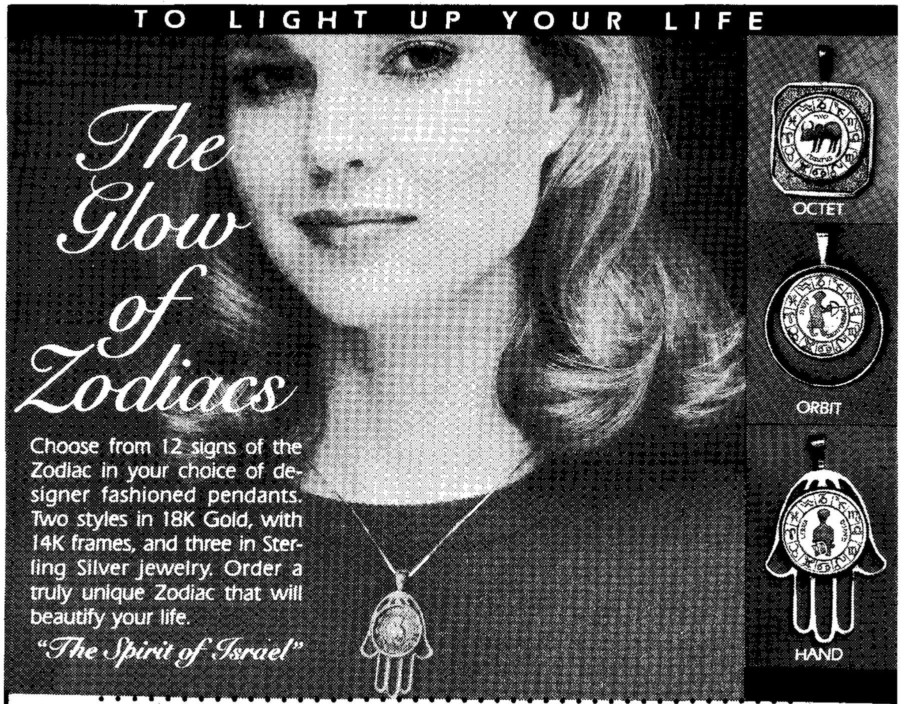

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SALES & BARGAINS

BY LEONORE FLEISCHER

SAIL AWAY

CRUISE THROUGH MEXICO OR THE MEDITERRANEAN and get reduced rates for cabins and free round-trip airfare from 140 major cities. The eleven-night Mexican Riviera cruise departs from Los Angeles July 20, August 10, and August 31 and stops in Mazatlán, Acapulco, Zihautanejo, Manzanillo, Puerto Vallarta, and Cabo de San Lucas, and returns to Los Angeles, was $2,105 per person double occupancy, now $1,888. The twelve-night Mediterranean cruise, which includes two free nights in an Athens hotel before or after the cruise, departs from Athens July 7, August 24, and October 11 and calls at Alexandria, Haifa, Cyprus, Istanbul, and Kusadasi, and returns to Athens, was $3,900 per person double occupancy for outside cabin and $3,300 for inside cabin, now $3,499 and $2,990, respectively (plus $90 port tax). Call or write for information. *South Florida Cruises, 2069 North University Dr., Fort Lauderdale, Fla. 33322 (800-327-SHIP or 305-742-9999); Mon.–Fri. 9 a.m.–6 p.m. and Sat. and Sun. noon–3 p.m.*

WAREHOUSE SALE

FASHIONS FOR MEN, IN BEAUTIFUL FABRICS, and sweaters for women are here at wholesale prices. For men (sizes 37–44 R and 40–44 L): suits, retail $650–$800, here $325–$390; sample suits (size 40R only), here $250; sport jackets, retail $550, here $125–$200; pants (sizes 28–36), retail $125–$225, here $65–$110; hand-framed or hand-knitted sweaters, retail $130–$300, here $65–$150; English silk-jacquard neckties, retail $45, here $22.50. Women's cotton sweaters (sizes S–L), retail $40–$130, here $20–$65. Also, fabrics: linens from Ireland and Italy, here $25 a yd.; silk tweeds from Scotland, here $25 a yd.; wool plaids from England, here $30 a yd. Checks accepted; no credit cards; all sales final. *Garrick Anderson, 108–110 West 18th St., fourth floor (620-4077); Wed.–Fri. noon–7 p.m. and Sat. 9 a.m.–6 p.m.; 6/5–8 only.*

WAX BEAUTIFUL

THIS SALON IS HAVING A SALE ON WAXING services for women. Full-leg-and-bikini wax, was $45, now $33.75; full-leg

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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924-4600

Midtown
110 West 56th Street
New York, N.Y. 10019
541-7200

Midtown
132 East 45th Street
New York, N.Y. 10017
986-3100

Midtown
20 East 50th Street
New York, N.Y. 10022
593-1500

wax, was $35, now $26.25; half-leg wax, was $20, now $15; bikini wax, was $15, now $11.25; arm wax, was $20, now $15; underarm wax, was $10, now $7.50; face wax, was $15, now $11.25. Also, pedicures, were $22.50, now $18.50; manicures, were $12.50, now $8.50. By appointment. A.E., M.C., V., checks accepted. *Livia Sylva Clinic De Beauté, 133 East 54th St. (759-9797); Mon.–Wed. and Fri. and Sat. 10 a.m.–6 p.m. and Thurs. till 7:30 p.m.; through 6/30.*

LITTLE WOMEN

FASHIONABLE, WELL-MADE CLOTHING for women 5 ft. 4 in. or under, in sizes 2–6 (some in size 0), is reduced 25–50 percent here. Maggy London print dresses in polyester crêpe de Chine or rayon crêpe, were $84–$100, now $49–$69; Raul Blanco dresses, were $140–$200, now $89–$129; linen separates (in broken sizes), were $58–$150, now $39–$99; Geoffrey Beene and Bill Blass rainwear (in broken sizes), was $280–$340, now $139–$169; Geoffrey Beene oversize polished-cotton jackets, were $200, now $99; lightweight raincoats by Drizzle, Luba, and others, were $120–$220, now $79–$139. A.E., D.C., M.C., V., checks accepted; all sales final. *Piaffe, 841 Madison Ave., at 70th St. (744-9911); Mon., Fri., and Sat. 10 a.m.–6 p.m., Tues.–Thurs. till 7 p.m., and Sun. noon–5 p.m.; through 6/30.*

HANDBAGS

FAMOUS-MAKER HANDBAGS AND JEWELry, always discounted at these two stores, are now reduced an additional 15 percent. A few examples: Il Bisonte camera bags, list $154, here $108.80; Bagheera bone shoulder bags, list $175, here $123; Furst & Mooney small leather-and-reptile clutch bags, list $175, here $123; Carlos Falchi large serpent-patterned white leather shoulder bags, list $250, here $176.80; Meyers white woven-leather-and-patent-leather envelope clutch bags, list $221, here $155.55. Jewelry includes: Ben Amun pewter-and-jet bracelets, list $72, here $55; Kirk's Folley gold-plated charm necklaces, list $78, here $59; hand-beaded earrings for pierced ears, list $36, here $27. A.E., M.C., V., checks accepted; exchanges possible. *Trees of New York & Cedarhurst, 832 Lexington Ave., near 64th St. (935-9049), Mon.–Sat. 10 a.m.–6 p.m.; 426 Central Ave., Cedarhurst, N.Y. (516-569-2620), Mon.–Sat. 9:30 a.m.–6 p.m. and Wed. till 9 p.m. Sale through 6/8.*

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JUNE 5-15

ATLANTIS
Cabaret Theatre (609) 441-2888
6/7–6/8 All Night Strut
6/14–6/15 Let the Good Times Roll, Volume 5
Show Times:
Fri & Sat 8:00 & 11:30 P.M.
Ticket Prices: $10 & $12.50 (All Night Strut)
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HARRAH'S MARINA
Broadway by the Bay Theater (800) 257-0476
6/4–6/9 Mac Davis
6/11–6/16 Tony Orlando
Doc Severinsen
Show Times:
Tues-Sat 8:00 & 11:30 P.M.
Sun 7:00 & 10:30 P.M.
Ticket Prices:
Sun-Fri $20, Sat $22.50

RESORTS INTERNATIONAL
Superstar Theatre (609) 340-6830
6/7–6/8 Alan King
Suzette Charles
6/14–6/15 Larry Gatlin &
Gatlin Brothers Band
Show Times:
Fri 10:00 P.M.
Sat 8:00 & 11:00 P.M.
Ticket Price: $10

TROPICANA
Tropicana Showroom (609) 340-4020
6/4 & 6/11 Boxing
6/7–6/8 Rocio Jurado
Show Times:
Fri 10:00 P.M.
Sat 9:00 P.M.
Ticket Price: $17.50

All performances subject to change.

property, including antiques, works of art, jewelry, and even electronic equipment. A half-day (minimum) in your home, usually $500, now $400; color-photo portfolio, usually $125, now $90. Checks accepted; no credit cards. *Sylvia Wolf Ipsen (598-9005) or Timothy Tetlow (662-3524); Mon.–Fri. 9 a.m.–7 p.m.; through 7/15.*

LOVELY TO LOOK AT

THIS ELEGANT BEAUTY SALON IS OFFERING large reductions on services for women. For example: shampoo, conditioning, haircut, and blow-dry, was $58, now $29, with a permanent, was $118, now $59; single-process hair coloring, shampoo, conditioning, and blow-dry, was $58, now $29; sunburst highlighting, was $60, now $30; full-leg-and-bikini wax, was $45, now $28; facial with mask, was $40, now $23; nail extensions with manicure, were $62, now $31; pedicure, was $25, now $15. A.E., checks accepted. *Monique, the Waldorf-Astoria, 301 Park Ave., at 50th St. (752-1980); Mon.–Sat. 9 a.m.–6 p.m.; through 7/5.*

BEAUTIFUL GLASS

PAINTED OR STAINED LEADED-GLASS window pieces, many one-of-a-kind, are on sale here. These include museum reproductions as well as original designs. Subjects range from medieval scenes to animals, flora and fauna, and even Walt Disney subjects. Designs include: small star roundel, was $6, now $3; Art Deco–style metal sculpture holding glass panel with cranes, was $150, now $75; medieval kitchen, was $25, now $12.50; wildflower diptych, was $25, now $12.50; "Labours of the Month" (from illuminated manuscript), were $40 each, now $20; three-part Tiffany-style screen, was $95, now $47.50; large medieval bell ringer, was $300, now $150; selection of genuine Tiffany-glass "jewels," were $18–$96, now $9–$48. Also, gift items, including paperweights, perfume bottles, sundials, and thermometers; and supplies for making stained glass. Checks accepted; no credit cards; all sales final. *Glass Reproductions, 27 West 23rd St., fourth floor (924-2868); Mon.–Fri. 11 a.m.–5 p.m. and Sat. 10 a.m.–5 p.m.; through 6/12.*

CLOSING SALE

HERE ARE BARGAINS ON YARNS, NEEDLEPOINT canvases, knitting accessories, books, and sample sweaters. Included are: blank needlepoint canvas, was $12 a yd., now $6; hand-painted needlepoint canvases, were $20–$60, now $10–$30; Aida cloth, was $2.50–$3 a pack, now $1.25–$1.50; DMC embroidery floss, was 45 cents a skein, now 20 cents; Paternayan Persian yarn, was 75 cents for 8 yds., now 40 cents; knitting bags with matching accessory cases, were $50, now $30; Penny Straker sweater patterns, were $3 each, now $1. Also, at 40 percent off: all knitting needles and needle sets, including bamboo sets and sets by Bernat and by Boye; all knitting accessories; a large supply of instruction books, including Ralph Lauren knitwear books from England. Yarns include: a group of Phildar cotton summer yarns, now 30 percent off; other Phildar summer yarns, now 40 percent off; Phildar fall yarns, now 40–50 percent off; Vizir bulky mohair yarn, was $5.25 a 1¾-oz. skein, now $2.65; Steeple fancy alpaca-blend tweed yarn, was $5.85 a 1¾-oz. skein, now $3.55; Scheepjeswool Granada worsted-weight cotton, in 26 colors, was $3.50 a 1¾-oz. skein, now $2.25; and much more. Also, about fifteen sample sweaters (women's sizes 6–12), were $50–$200 each, now $35–$140. Checks accepted on purchases over $15; no credit cards; all sales final. *Creative Needles, 436 Ave. of the Americas, near 10th St. (228-1601); Mon.–Wed. 11 a.m.–6:30 p.m., Thurs. and Fri. till 7 p.m., and Sat. till 6 p.m.; through 6/15.* ■

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A Complete Entertainment Guide for the Week Beginning June 5.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—Thru June 11: *Gaza Ghetto: Portrait of a Palestinian Family 1948–84.* #2—Thru June 6: *Kaddish.*

3. **ESSEX**—Grand St. nr. Essex. 982-4455. *Rambo: First Blood Part II.*

4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. "Hitchcocktails." June 5–6: *Frenzy; Rope.* June 7–10: *Dial M for Murder; Strangers on a Train.* June 11–12: *The Trouble With Harry; Family Plot.* **AGEE ROOM**—*Enormous Changes at the Last Minute.*

5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Lost in America.* #2—*The Brother From Another Planet.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru June 6: "Moron Movies."

7. **ART**—8th St. E. of University Pl. 473-7014. *Movers and Shakers.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. June 5: *A Tale of Two Cities* (1935); *The Prisoner of Zenda* (1937). June 6: *I Could Go On Singing; The Star.* June 7–8: *Ministry of Fear; The Fallen Idol.* June 9: *The Picture of Dorian Gray; Oscar Wilde.* June 10: *Wild Strawberries; Shame.* June 11: *Ball of Fire; Lady of Burlesque.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru June 6: *Stranger Than Paradise; Gregory's Girl.*

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. June 5–6: *Another Country; Cal.* June 7–8: *Gallipoli; The Year of Living Dangerously.* June 9: *Das Boot; The Tin Drum.* June 10–11: *Salo (120 Days of Sodom); The Canterbury Tales.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Fletch.* #2—Thru June 6: *Mask.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*What Have I Done to Deserve This?* #2—*A Private Function.* #3—*Streetwise.* #4—Thru June 6: *My New Partner.* Beg. June 7: *Lily in Love.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—Thru June 6: *Gotcha!* Opening June 7: *Perfect.* #2—*Witness.* #3—*Rambo: First Blood Part II.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Rambo: First Blood Part II.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. Thru June 6: *The Purple Rose of Cairo.* Opening June 7: *The Goonies.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Thru June 6: *A Passage to India.* Opening June 7: *Perfect.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Brewster's Millions.* #2—*Desperately Seeking Susan.* #3—*A View to a Kill.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*The Sure Thing.* #2—*Silent Madness.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *A View to a Kill.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—Thru June 6: *Mask.* Opening June 7: *The Goonies.* #2—*Police Academy 2: Their First Assignment.* #3—*Gotcha!* #4—Thru June 6: *Night Train to Terror.* Beg. June 7: *Mask.* #5—*Moving Violations.* #6—*The Killing Fields.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Fletch.* #2—*Brewster's Millions.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Berry Gordy's the Last Dragon.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Desperately Seeking Susan.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Witness.* **EMBASSY 3**—*Beverly Hills Cop.* **EMBASSY 4**—*Just One of the Guys.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—June 5–6: *The Man Who Shot Liberty Valance; Red River.* June 7–8: *La Cage aux Folles II; La Cage aux Folles.* June 9: *Paris, Texas.* June 10–11: *Christiane F.; The Tin Drum.* #2—Thru June 6: *Birdy; Alamo Bay.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—Thru June 6: *Code of Silence.* Opening June 7: *Perfect.* #2—*Future Cop.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *The Care Bears Movie.* Theater closed thru June 5.

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. Thru June 6: *The Secret of the Sword.* Opening June 7: *Sam's Son.*

43. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Desperately Seeking Susan.*

44. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. *Rembetiko.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Ladyhawke.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *Almost You.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. *Pumping Iron II: The Women.*

48. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Thru June 6: *Beverly Hills Cop.* Beg. June 7: *Quest for Fire.* Closed evenings of June 10–13.

49. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Sylvia.*

50. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *Dangerous Moves.*

51. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Mask.*

52. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—Thru June 6: *Lost in America.* #2—Thru June 6: *Code of Silence.* #1 & #2—Opening June 7: *The Goonies.*

53. **BARONET**—Third Ave. nr. 59th St. 355-1663. Thru June 6: *Lily in Love.* Opening June 7: *Perfect.* **CORONET**—*The Brother From Another Planet.*

54. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *A Private Function.*

55. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Shooting Party.* **CINEMA II**—753-0774. *Movers and Shakers.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Rambo: First Blood Part II.* #2—832-2720. Thru June 6: *Grace Quigley.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*A View to a Kill.* #2—*Witness.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Fletch.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. *Desperately Seeking Susan.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Brewster's Millions.* #2—*A View to a Kill.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru June 6: *Future Cop.*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—Thru June 6: *Rambo: First Blood Part II.* Opening June 7: *The Goonies.* #2—*Rambo: First Blood Part II.*

61st Street and Above
West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Movers and Shakers.*

81. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*Amadeus.* #2—*Streetwise.* #3—*Jules and Jim.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*The Holy Innocents.* #2—*The Purple Rose of Cairo.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru June 5: *Forty Guns; My Darling Clementine.* June 6–8: *Springtime in the Rockies; The Gang's All Here.* June 9–10: *The Mark of Zorro; The Three Musketeers* (1939). June 11–12: *The Innocents; The Nanny.*

84. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*George Stevens: A Filmmaker's Journey.* #2—*Goodbye New York.*

86. LOEWS 84TH STREET SIX—On B'way. 877-3600. #1—*Brewster's Millions.* #2—*Rambo: First Blood Part II.* #3—*Fletch.* #4—*A View to a Kill.* #5—Thru June 6: *Rambo: First Blood Part II.* Opening June 7: *The Goonies.* #6—*Desperately Seeking Susan.*

88. THALIA—95th St. W. of B'way. 222-3370. June 5: *High and Low; Stray Dog.* June 6: *Modern Romance; Real Life.* June 7–8: *Secret Honor; Nixon's Checkers Speech.* June 9: *The Garden of the Finzi-Continis; A Special Day.* June 10: *Galaxy Express;* "Lunar Tunes." June 11: *M; The Lost One.*

89. METRO CINEMA—B'way nr. 99th St. 222-1200. June 5: *The Seven Samurai.* June 6: *Les Enfants Terribles; Bob le Flambeur.* Opening June 7: *Perfect.*

90. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.* #3—Thru June 6: *Mask.* Beg. June 7: *Lily in Love.* #4—Thru June 6: *Lost in America.* Beg. June 7: *Stranger Than Paradise.*

91. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.*

Museums, Societies, Etc.

AMERICAN INDIAN COMMUNITY HOUSE GALLERY—591 B'way, 2nd floor. 283-2420. Free. June 8 at 12 noon & 3: "Artists on Video: Women of Sweetgrass, Cedar and Sage."

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *To Fly,* and *Living Planet:* Daily, 10:30 a.m.–3:30, Wed., –4:30, Sat.–Sun., –4:40: adm. $3; senior citizens and children $1.50 (each film); double features: Fri. at 4:30, Fri.–Sat. at 6 & 7:30: adm. $4.50; senior citizens and children $3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. June 5 at 7:30: *Queen of the Stardust Ballroom* (1975) by Sam O'Steen, with Maureen Stapleton and Charles Durning.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. June 6, 13 & 20 at 8: *Mississippi Triangle* (1983) by Christine Choy, Worth Lang, and Allan Siegel. June 7 at 8: *The Nude Pond or Just Walking Around* (1985), *Caterpillar* (1973), and *Sonatina and Fugue* (1980) by Rudy Burckhardt; filmmaker present. June 8 at 8: "The Films of Marie Menken": a complete collection of the filmmaker's work, from *Visual Variations on Noguchi* (1945) through *Arabesque for Kenneth Anger* (1961), and *Excursion* (1968); at 11: *Student Nurses* (1970) by Stephanie Rothman. June 9 at 8: "New Filmmakers Showcase"; filmmakers present.

FILM SOCIETY OF LINCOLN CENTER—Avery Fisher Hall, Lincoln Center. 877-1800. ext. 489. June 10 at 9: "Tribute to Federico Fellini"; guests include Giulietta Masina, Marcello Mastroianni, Claudia Cardinale, Anthony Quinn, and Anouk Aimée. Tickets: $175 (includes party following at Tavern on the Green), $30 & $15, available by mail only from the Film Society, 140 W. 65th St., New York, N.Y., 10023.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. June 11 at 8: *The Perfumed Nightmare* (Philippines, 1977) by Kidlat Tahimik.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. June 5 at 1, 3:15, 6 & 8:30: *La Collectionneuse* (1967) by Eric Rohmer.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. June 8–9 at 1: *Inside the House of Floating Paper* (1984) by Pooh Kaye, *Sticks on the Move* (1984) by Kaye and Elisabeth Ross, *Money* (1984) by Henry Hills, *Flying Fur* (1981) by George Griffin, and *Hippodrome Hardware* (1973) by Red Grooms and Mimi Gross. Thru June 23: Thu.–Sun., 12 noon–6: *Color Fields,* a video installation by Eugenia Balcells and Peter Van Riper; and in the **Video Screening Room:** works by various artists.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru June 16: Tue., 12 noon–8, Wed.–Fri., 12 noon–5, Sat.–Sun., 11 a.m.–6, hourly on the hour: "Video-Feature": *Prejudice or Necessity Makes One Inventive* (West Germany, 1983–84) and *Distance Between Myself and My Losses* (West Germany, 1983) by Marcel Odenbach.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Adm. $4: "The Artist in Nazi Europe." June 9 at 4, June 11 at 7: *Professor Mamlock* (USSR, 1937) by Herbert Rappaport and Adolph Minkin. Free with museum adm.: National Jewish Archive of Broadcasting: "Al Jolson Centennial": June 7 at 12:30: *The Jazz Singer* (1927), with Jolson; June 9 at 11:30 a.m., 12:30, 1:30 & 2:30, June 10–11 at 12:30 & 1:30: *The Immortal Al Jolson* (1963), and the trailer for *The Jazz Singer.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. "Out of the Sixties—A New Look." June 8 at 8: *Wavelength* (1966–67) and *Standard Time* (1967) by Michael Snow. June 9 at 8: ⟷ (1968–69) by Michael Snow.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. "Radio After Radio": seminars: June 10 at 1, June 11 & 13–14 at 12:30, June 12 at 5:30. Thru Sept. 26: "Discovery: Rare *Honeymooners.*"

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** June 6 at 2:30 & 6: "A History of Camera Movement": *Bed and Sofa* (USSR, 1926) by Abram Room. Continuing May 31: "Traditions," Part Two of "British Film." June 7 at 2:30: *Britannia Hospital* (1982) by Lindsay Anderson; at 6: *Sapphire* (1959) by Basil Dearden. June 8 at 2 & 5: *Chariots of Fire* (1981) by Hugh Hudson. June 9 at 2: *Henry V* (1944) by and with Laurence Olivier; at 5: *The Farmer's Wife* (1928) by Alfred Hitchcock. June 10 at 2:30: (See June 9 at 5); at 6: (See June 9 at 2). June 11 at 2:30: *Hamlet* (1913) by E. Hay Plumb; at 6: *Midshipman Easy* (1935) by Carol Reed. **Titus Theater 2:** June 6 at 3 & 6:30: "What's Happening?": *I Miss the Sun* (1983) by Mary Halawani, and *The Tribe* (1983) by Lilly Rivlin. Thru June 16: "Xie Jin": Retrospective of films by the Chinese director. June 7 at 3: *Youth* (1977); 6:30: *Qiu Jin (A Revolutionary)* (1983). June 8 at 2:30: *The Legend of Tianyuan Mountain* (1981); 5:30: *Woman Basketball Player No. 5* (1957). June 9 at 2:30: *Two Stage Sisters* (1964); 5:30: *The Herdsman* (1982). June 10 at 3: *Ah, Cradle* (1980); 6:30: *Big Li, Young Li, and Old Li* (1962). June 11 at 3 & 6:30: *L'Argent* (1928) by Marcel L'Herbier.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. June 5–6 at 8 & 10, June 7 at 10:30: *Stop Making Sense* (1984) by Jonathan Demme, with the Talking Heads. June 7 at 8, June 8 at 8 & 10:30, June 9 at 7:30 & 9:45, June 10 at 7:45 & 10: *Where's Picone?* (Italy, 1984) by Nanni Loy, with Giancarlo Giannini. June 11 at 8 & 10:15, June 12 at 10: *Liquid Sky* (1982) by Slava Tsukerman.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. June 6 at 12 noon: *I Promise to Remember: The Story of Frankie Lyman and the Teenagers* (1983) by Steven Fischler and Joel Sucher, and *Vietnam Memorial* (1983) by Foster Wiley. June 11 at 12 noon: *Great Expectations* (1947) by David Lean; 2:30: "In the Midst of Life: An Ambrose Bierce Trilogy": *An Occurrence at Owl Creek Bridge, Chickamauga,* and *The Mockingbird* by Robert Enrico.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4. Thru June 20: *Alphaville* (France, 1965) by Jean-Luc Godard. Thru June 9: Free: Fri.–Sun. at 2: *In Our Hands* (1983).

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. "Sculptors on Film." June 8 at 2: *Running Fence* (1977) by Albert and David Maysles, and Charlotte Zwerin.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. "Autobiography in Film." June 6 at 7:30, 8:30 & 9:30 (adm. free to veterans with identification): *World War II and Me* (1976) by Francis Lee, and *London Can Take It* (1940) by Humphrey Jennings. June 7 at 8: *World War II Remembered* (1982), *Cha'an* (1983), and other films by Francis Lee; filmmaker present. June 9 at 2:30: *Dance Diary* (1968–85), *Dirt* (1971), *Transport* (1971), *Antigone* (in progress), and *4 Solos for 4 Women* (1981, video) by Amy Greenfield; filmmaker present.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.* #3—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Future Cop.*

102. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Fletch.* #2—*Future Cop.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Fletch.* #2—*Brewster's Millions.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Brewster's Millions.* #2—*Rambo: First Blood Part II.* #3—Thru June 6: *The Sure Thing.* Beg. June 7: *The Goonies.* #4—Thru June 6: *Future Cop.* Beg. June 7: *Perfect.*

108. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*Brewster's Millions.* #2—*The Sure Thing.*

111. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.* #3—*Silent Madness.* #4—*Berry Gordy's the Last Dragon.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*The Secret of the Sword.* #2—*Silent Madness.* #3—Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.* #4—*Berry Gordy's the Last Dragon.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—Thru June 6: *Code of Silence.* Beg. June 7: *The Goonies.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*A View to a Kill.* #2—*A View to a Kill.* #3—*Fletch.* #4—*Silent Madness.* #5—*The Sure Thing.* #6—*A Nightmare on Elm Street.* #7—*Brewster's Millions.* #8—*Rambo: First Blood Part II.* #9—*Rambo: First Blood Part II.* #10—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.*

Brooklyn

(Area Code 718)

200. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—*Fletch.* #4—Thru June 6: *Silent Madness.* Beg. June 7: *The Goonies.* #5—Thru June 6: *Future Cop.* Beg. June 7: *Yellowhair and the Fortress of Gold.*

201. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Rambo: First Blood Part II.* #2—*The Sure Thing.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Desperately Seeking Susan.* #2—Thru June 6: *Silent Madness.* Beg. June 7: *Yellowhair and the Fortress of Gold.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*A View to a Kill.* #2—*Fletch.* #3—*Brewster's Millions.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.* #4—Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—*Fletch.* #4—*Rambo: First Blood Part II.* #5—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.* #6—Thru June 6: *Silent Madness.* Beg. June 7: *Yellowhair and the Fortress of Gold.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—*A Private Function.* #2—*The Purple Rose of Cairo.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Future Cop.* #2—*A View to a Kill.* #3—*Rambo: First Blood Part II.*

209. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—Thru June 6: *Desperately Seeking Susan.* Beg. June 7: *The Goonies.* #2—*Witness.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Brewster's Millions.* #2—*Fletch.*

214. **FLATLANDS—RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—Thru June 6: *Berry Gordy's the Last Dragon*. Beg. June 7: *The Goonies*. #2—*The Sure Thing*. #3—*Rambo: First Blood Part II*. #4—*A View to a Kill*.

215. **GREENPOINT—CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru June 6: *Mask*. #2—Thru June 6: *Future Cop*.

216. **MIDWOOD—AVENUE U**—At E. 16th St. 336-1234. #1—Thru June 6: *Desperately Seeking Susan*. Beg. June 7: *Code of Silence*. #2—Thru June 6: *Future Cop*. Beg. June 7: *Witness*.

217. **MIDWOOD—RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Brewster's Millions*. #2—*Future Cop*. #3—Thru June 6: *Silent Madness*. Beg. June 7: *Perfect*. #4—*Rambo: First Blood Part II*. #5—*Fletch*.

218. **MIDWOOD—RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. Thru June 6: *Police Academy 2*. Beg. June 7: *Gotcha!*

219. **PARK SLOPE—PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Brewster's Millions*. #2—*Desperately Seeking Susan*.

220. **RIDGEWOOD—RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—*A View to a Kill*. #2—*Brewster's Millions*. #3—*Rambo: First Blood Part II*. #4—Thru June 6: *Future Cop*. Beg. June 7: *The Goonies*. #5—*Fletch*.

Queens

(Area Code 718)

300. **ASTORIA—UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—Thru June 6: *Future Cop*. Beg. June 7: *The Goonies*. #2—*Rambo: First Blood Part II*. #3—Thru June 6: *Rambo: First Blood Part II*. Beg. June 7: *Perfect*. #4—*Brewster's Millions*.

301. **BAYSIDE—LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—*Movers and Shakers*. #2—*A View to a Kill*.

302. **BAYSIDE—MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—*Rambo: First Blood Part II*. #2—*Rambo: First Blood Part II*. #3—*Fletch*. #4—Thru June 6: *A Private Function*. Beg. June 7: *Perfect*.

303. **CORONA—PLAZA**—Roosevelt Ave. nr. 103rd St. 639-7722. Thru June 6: *Friday the 13th Part V; The Dead Zone*. Beg. June 7: *Gymkata*.

304. **DOUGLASTON—MOVIEWORLD**—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Fletch*. #2—*Brewster's Millions*. #3—*Desperately Seeking Susan*. #4—*Gotcha!* #5—*Witness*. #6—*The Purple Rose of Cairo*. #7—*Lost in America*.

305. **ELMHURST—LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Brewster's Millions*. #2—*A View to a Kill*.

306. **FLUSHING—PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*A View to a Kill*. #2—*Brewster's Millions*. #3—*Code of Silence*. #4—*Witness*.

307. **FLUSHING—RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—*Rambo: First Blood Part II*. #2—*Brewster's Millions*. #3—*Fletch*.

308. **FLUSHING—RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—Thru June 6: *Silent Madness*. Beg. June 7: *Perfect*. #2—Thru June 6: *The Sure Thing*. Beg. June 7: *The Goonies*. #3—*A View to a Kill*.

309. **FLUSHING—UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—*Witness*. #2—*Future Cop*. #3—*Ladyhawke*. #4—*Berry Gordy's the Last Dragon*.

310. **FLUSHING—UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—*Fletch*. #2—*Amadeus*.

311. **FOREST HILLS—CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru June 6: *Beverly Hills Cop*. #2—Thru June 6: *The Purple Rose of Cairo*.

312. **FOREST HILLS—CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. **FOREST HILLS—FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—*Amadeus*. #2—*A Private Function*.

314. **FOREST HILLS—LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. *Fletch*.

315. **FOREST HILLS—MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—*Rambo: First Blood Part II*. #2—*Rambo: First Blood Part II*. #3—Thru June 6: *Future Cop*. Beg. June 7: *The Goonies*. #4—Thru June 6: *The Sure Thing*. Beg. June 7: *Perfect*.

316. **FRESH MEADOWS—CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Silent Madness*. #2—*Brewster's Millions*. #3—*Desperately Seeking Susan*. #4—*Fletch*. #5—*Future Cop*.

317. **FRESH MEADOWS—RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—*Rambo: First Blood Part II*. #2—*The Sure Thing*.

318. **JACKSON HEIGHTS—BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—*Brewster's Millions*. #2—*Witness*. #3—Thru June 6: *Silent Madness*. Beg. June 7: *Perfect*.

319. **JACKSON HEIGHTS—COLONY**—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru June 6: *Future Cop*. #2—*Fletch*.

320. **JACKSON HEIGHTS—JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—Thru June 6: *The Sure Thing*. #2—*Rambo: First Blood Part II*. #3—Thru June 6: *Police Academy 2; The Secret of the Sword*. Beg. June 7: *The Goonies*.

322. **KEW GARDENS HILLS—MAIN STREET**—Nr. 72nd Dr. 268-3636. #1—*Lost in America*. #2—Thru June 6: *Beverly Hills Cop*. Beg. June 7 (tent.): *Witness*.

324. **OZONE PARK—CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rambo: First Blood Part II*. #2—Thru June 6: *Future Cop*. Beg. June 7: *The Goonies*.

325. **REGO PARK—DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru June 6: *Police Academy 2; Cannonball Run II*.

326. **REGO PARK—LOEWS LEFRAK CITY**—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—Program unavailable. #2—Program unavailable. #3—Program unavailable.

328. **ROCKAWAY PARK—SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*A View to a Kill*. #2—Thru June 6: *Code of Silence*. Beg. June 7: *Perfect*. #3—Thru June 6: *Gymkata*.

329. **SUNNYSIDE—CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—*Future Cop*. #2—*A View to a Kill*.

330. **WHITESTONE—CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Rambo: First Blood Part II*. #2—*Brewster's Millions*.

331. **WOODHAVEN—HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru June 6: *Beverly Hills Cop; Best Defense*.

Staten Island

(Area Code 718)

400. **ELTINGVILLE—AMBOY**—356-3800. #1—*Rambo: First Blood Part II*. #2—Program unavailable.

401. **NEW DORP—HYLAN**—351-6601. #1—*Fletch*. #2—Thru June 6: *Fletch*. Beg. June 7: *Perfect*.

402. **NEW DORP—LANE**—351-2110. Thru June 6: *The Breakfast Club; The Sure Thing*.

403. **NEW DORP—RAE**—979-0444. #1—*Rambo: First Blood Part II*. #2—Thru June 6: *Rambo: First Blood Part II*. Beg. June 7 (tent.): *The Goonies*.

404. **NEW DORP—RKO FOX PLAZA**—987-6800. #1—*Future Cop*. #2—*Brewster's Millions*.

405. **NEW SPRINGVILLE—ISLAND**—761-6666. #1—*Brewster's Millions*. #2—Thru June 6: *Future Cop*. Beg. June 7: *The Goonies*.

406. **NEW SPRINGVILLE—RKO RICHMOND**—761-3103. *A View to a Kill*.

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE**—223-2323. #1—Thru June 6: *Beverly Hills Cop*. Beg. June 7: *Perfect*. #2—*Mask*.

501. **BALDWIN—RKO**—223-9230. *Rambo: First Blood Part II*.

502. **BELLEROSE—RKO**—775-1351. June 5–11: *Fraternity Vacation*.

506. **EAST MEADOW—FLICK**—794-8008. #1—Thru June 6: *Code of Silence*. #2—Thru June 6: *The Breakfast Club*. #3—Thru June 6: *The Care Bears Movie*. #4—Thru June 6: *Just One of the Guys*.

507. **EAST MEADOW—MEADOWBROOK**—731-2423. #1—Thru June 6: *Just One of the Guys*. Beg. June 7: *The Goonies*. #2—*Code of Silence*. #3—*Future Cop*. #4—Thru June 6: *The Sure Thing*. Beg. June 7: *Perfect*.

509. **FLORAL PARK—RKO FLORAL**—352-2280. *Fletch*.

510. **FRANKLIN SQUARE—FRANLKIN**—775-3257. #1—*A View to a Kill*. #2—*Brewster's Millions*. #3—*Witness*. #4—Thru June 6: *Future Cop*. Beg. June 7: *Mask*.

511. **GARDEN CITY—RKO ROOSEVELT FIELD**—741-4007. #1—*The Sure Thing*. #2—*Future Cop*. #3—Thru June 6: *Desperately Seeking Susan*. Beg. June 7: *The Goonies*.

512. **GARDEN CITY PARK—RKO PARK EAST**—741-8484. Thru June 6: *Mask*. Beg. June 7: *Perfect*.

513. **GREAT NECK—SQUIRE**—466-2020. #1—*Rambo: First Blood Part II*. #2—Thru June 6: *Rambo: First Blood Part II*. Beg. June 7: *The Goonies*. #3—Thru June 6: *Future Cop*. Beg. June 7: *The Goonies*.

514. **HEWLETT—RKO**—791-6768. June 5–11: *Fraternity Vacation*.

515. **HICKSVILLE—HICKSVILLE**—931-0749. #1—*Future Cop*. #2—Thru June 6: *The Sure Thing*. Beg. June 7: *Yellowhair and the Fortress of Gold*.

516. **HICKSVILLE—MID-PLAZA**—433-2400. #1—*A View to a Kill*. #2—*The Breakfast Club*. #3—*Fletch*. #4—*Brewster's Millions*. #5—Thru June 6: *Amadeus*. Beg. June 7: *Perfect*. #6—Thru June 6: *Witness*. Beg. June 7: *Yellowhair and the Fortress of Gold*.

517. **LAWRENCE—RKO**—371-0203. #1—*Future Cop*. #2—Thru June 6: *Silent Madness*. Beg. June 7: *Perfect*. #3—*Fletch*.

518. **LEVITTOWN—LEVITTOWN**—731-0516. #1—*Mask*. #2—Thru June 6: *Beverly Hills Cop*. Beg. June 7 (tent.): *The Breakfast Club*.

519. **LEVITTOWN—LOEWS NASSAU**—731-5400. #1—*A View to a Kill*. #2—*Brewster's Millions*. #3—*Fletch*. #4—*Rambo: First Blood Part II*. #5—*Rambo: First Blood Part II*. #6—*Movers and Shakers*.

520. **LONG BEACH—LIDO**—432-0056. Thru June 6: *Desperately Seeking Susan; The Woman in Red; The Terminator*. Beg. June 7: *Police Academy 2*.

521. **LYNBROOK—LYNBROOK**—593-1033. #1—*Rambo: First Blood Part II*. #2—*Rambo: First Blood Part II*. #3—*Code of Silence*. #4—Thru June 6: *The Sure Thing*. Beg. June 7: *Yellowhair and the Fortress of Gold*.

522. **LYNBROOK—STUDIO ONE**—599-1444. *The Purple Rose of Cairo*.

523. **MALVERNE—TWIN**—599-6966. #1—*Mask*. #2—*Beverly Hills Cop*.

524. **MANHASSET—MANHASSET**—627-7887. #1—*Fletch*. #2—*A Private Function*. #3—*Movers and Shakers*.

525. **MANHASSET—RKO CINEMA**—627-1300. *Witness*.

526. **MASSAPEQUA—PEQUA**—799-6464. Thru June 6: *Code of Silence*. Beg. June 7: *The Goonies*.

527. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—795-2244. #1—*Rambo: First Blood Part II*. #2—*Rambo: First Blood Part II*. #3—*Rambo: First Blood Part II*. #4—*Fletch*. #5—Thru June 6: *Police Academy 2*. Beg. June 7: *Perfect*. #6—*Witness*. #7—*Beverly Hills Cop*. #8—Thru June 6: *Future Cop*. Beg. June 7: *Yellowhair and the Fortress of Gold*. #9—*Just One of the Guys*.

528. **MERRICK—MALL**—623-4424. *Beverly Hills Cop*.

529. **MERRICK—TWIN**—546-1271. #1—*A View to a Kill*. #2—*Brewster's Millions*.

530. **NEW HYDE PARK—HERRICKS**—747-0555. #1—*Witness*. #2—*Beverly Hills Cop*.

531. **OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru June 6: *Desperately Seeking Susan*. #2—Thru June 6: *Beverly Hills Cop*.

532. **OLD BETHPAGE—CINE CAPRI**—752-1610. *Beverly Hills Cop*.

533. **PLAINVIEW—OLD COUNTRY**—931-4242. #1—Thru June 6: *Gotcha!* Beg. June 7: *Perfect*. #2—*Witness*.

534. **PLAINVIEW—RKO MORTON VILLAGE**—938-2323. *Mask*.

535. **PLAINVIEW—RKO TWIN**—931-1333. #1—*Future Cop*. #2—*Silent Madness*.

536. **PORT WASHINGTON—MOVIES**—944-6200. #1—*Brewster's Millions*. #2—*Desperately Seeking Susan*. #3—*Gotcha!*

538. **ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *A View to a Kill*.

539. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Brewster's Millions.* #2—Thru June 6: *Witness.* Beg. June 7: *The Goonies.*

540. ROSLYN—ROSLYN—621-8488. #1—*A View to a Kill.* #2—Thru June 6: *Lily in Love.* Beg. June 7: *Perfect.*

541. SYOSSET—SYOSSET—921-5810. #1—*Desperately Seeking Susan.* #2—Thru June 6: *The Purple Rose of Cairo.* Beg. June 7: *The Goonies.* #3—Thru June 6: *A Private Function.* Beg. June 7: *The Goonies.*

542. SYOSSET—UA CINEMA 150—364-0700. *Rambo: First Blood Part II.*

543. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*The Sure Thing.* #2—*Rambo: First Blood Part II.* #3—*Rambo: First Blood Part II.*

544. VALLEY STREAM—SUNRISE—825-5700. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—*A Nightmare on Elm Street.* #4—*Police Academy 2.* #5—*Beverly Hills Cop.* #6—*A View to a Kill.* #7—*Silent Madness.* #8—*Fletch.* #9—*Mask.* #10—*Witness.* #11—*Code of Silence.* #12—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.*

545. WANTAGH—RKO—781-6969. *Desperately Seeking Susan.*

546. WESTBURY—DRIVE-IN—334-3400. #1—Thru June 6: *Brewster's Millions.* Beg. June 7: *The Goonies.* #2—*A View to a Kill.* #3—*Rambo: First Blood Part II.*

547. WESTBURY—WESTBURY—333-1911. #1—*Desperately Seeking Susan.* #2—*The Purple Rose of Cairo.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru June 6: *Code of Silence.* Beg. June 7 (tent.): *Sam's Son.* #2—*Future Cop.* #3—*Desperately Seeking Susan.*

601. BABYLON—RKO—669-0700. #1—Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.* #2—*Witness.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Fletch.* #2—*Brewster's Millions.* #3—*Mask.*

603. BAY SHORE—CINEMA—665-1722. *Rambo: First Blood Part II.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*The Sure Thing.* #2—*A View to a Kill.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru June 6: *Brewster's Millions.* Beg. June 7: *Perfect.* #2—Thru June 6: *Fletch.* Beg. June 7 (tent.): *The Goonies.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Police Academy 2.*

607. CENTER MORICHES—CENTER—878-2100. Thru June 6: *Police Academy 2.*

608. COMMACK—DRIVE-IN—499-2900. *Rambo: First Blood Part II.*

609. COMMACK—MULTIPLEX—462-6953. #1—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.* #2—*Rambo: First Blood Part II.* #3—*Rambo: First Blood Part II.* #4—*A Nightmare on Elm Street.* #5—*Brewster's Millions.* #6—*Silent Madness.* #7—*Fletch.* #8—*A View to a Kill.* #9—*Witness.* #10—*Beverly Hills Cop.*

610. COMMACK—RKO—499-4545. #1—Program unavailable. #2—Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.*

611. CORAM—PINE—698-6442. #1—*Fletch.* #2—*Future Cop.* #3—*Rambo: First Blood Part II.* #4—*Mask.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—Thru June 6: *Rambo: First Blood Part II.* Beg. June 7: *The Goonies.* #2—Thru June 6: *A View to a Kill.* Beg. June 7: *Perfect.* #3—*A View to a Kill.* #4—*Rambo: First Blood Part II.* #5—*Brewster's Millions.* #6—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.* #7—*Fletch.* #8—*Fletch.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*A Private Function.* #2—*Rambo: First Blood Part II.* #3—Thru June 6: *Code of Silence.* Beg. June 7: *The Goonies.* #4—*Desperately Seeking Susan.* #5—Thru June 6: *Grace Quigley.* Beg. June 7 (tent.): *Sam's Son.*

614. EAST SETAUKET—RKO FOX—473-2400. *Future Cop.*

615. ELWOOD—ELWOOD—499-7800. #1—*A View to a Kill.* #2—*Brewster's Millions.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru June 6: *Desperately Seeking Susan.* Beg. June 7: *Yellowhair and the Fortress of Gold.* #2—*Future Cop.*

617. GREENPORT—GREENPORT—477-0500. Thru June 6: *The Brother From Another Planet.* Beg. June 7: *Stop Making Sense.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Rambo: First Blood Part II.* #2—*Fletch.* #3—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.* #4—Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Brewster's Millions.*

620. HUNTINGTON—RKO YORK—421-3911. *A View to a Kill.*

621. ISLIP—ISLIP—581-5200. #1—*Fletch.* #2—*Rambo: First Blood Part II.* #3—*Brewster's Millions.*

622. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Rambo: First Blood Part II.*

623. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru June 6: *Police Academy 2.*

624. LINDENHURST—LINDENHURST—888-5400. Program unavailable.

625. MATTITUCK—MATTITUCK—298-4405. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.* #3—*Brewster's Millions.* #4—Beg. June 7: *The Goonies.* #5—Beg. June 7: *Perfect.*

626. MONTAUK—THE MOVIES—668-2393. June 7–9: Program unavailable.

627. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru June 6: *The Sure Thing.* Beg. June 7: *The Goonies.* **OUTDOOR**—Thru June 6: *Rambo: First Blood Part II.* Beg. June 7 (tent.): *Perfect.*

628. NORTHPORT—NORTHPORT—261-8600. Thru June 6: *Beverly Hills Cop.* Beg. June 7: *Witness.*

629. OAKDALE—OAKDALE—589-8118. Thru June 6: *Beverly Hills Cop.* Beg. June 7 (tent.): *Witness.*

631. PATCHOGUE—TRIPLEX—475-0601. #1—*Rambo: First Blood Part II.* #2—Thru June 6: *Rambo: First Blood Part II.* Beg. June 7: *The Goonies.* #3—Thru June 6: *Police Academy 2.* Beg. June 7: *The Goonies.*

632. PATCHOGUE—RKO PLAZA—475-5225. #1—*Brewster's Millions.* #2—Thru June 6: *Silent Madness.* Beg. June 7: *Perfect.*

633. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Fletch.* **OUTDOOR**—*A View to a Kill.*

634. PATCHOGUE—SUNWAVE—475-7766. #1—Thru June 6: *Witness.* Beg. June 7 (tent.): *Sam's Son.* #2—*The Sure Thing.*

635. PORT JEFFERSON—MINI EAST—928-6555. Thru June 6: *Paris, Texas.* Beg. June 7: *Perfect.* **WEST**—Thru June 6: *Code of Silence.* Beg. June 7: *The Goonies.*

636. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. June 5–11: *Fraternity Vacation.*

637. RIVERHEAD—SUFFOLK—727-3133. *Future Cop.*

639. SAG HARBOR—SAG HARBOR—725-0010. Thru June 6: *Stop Making Sense.* Beg. June 7: *And the Ship Sails On.*

640. SAYVILLE—SAYVILLE—589-0232. #1—*A View to a Kill.* #2—*Future Cop.* #3—*The Sure Thing.*

641. SHIRLEY—DRIVE-IN—281-5444. Thru June 6: *Rambo: First Blood Part II.* Beg. June 7 (tent.): *The Goonies.*

642. SHIRLEY—TWIN—281-4466. #1—Thru June 6: *Mask.* Beg. June 7 (tent.): *Witness.* #2—Thru June 6: *Code of Silence.*

643. SMITHTOWN—SMITHTOWN—265-1551. *Desperately Seeking Susan.*

644. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*A View to a Kill.* #2—*Fletch.* #3—*Brewster's Millions.*

645. STONY BROOK—LOEWS—751-2300. #1—*Brewster's Millions.* #2—*Fletch.* #3—*A View to a Kill.*

646. WEST ISLIP—TWIN—669-2626. #1—Thru June 6: *Gotcha!* Beg. June 7 (tent.): *Witness.* #2—Thru June 6: *Just One of the Guys.* Beg. June 7 (tent.): *Code of Silence.*

647. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*A View to a Kill.* #2—*Fletch.*

648. WESTHAMPTON—WESTHAMPTON—288-1500. Thru June 6: *The Purple Rose of Cairo.* Beg. June 7: *Code of Silence.*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Rambo: First Blood Part II.* #2—*A View to a Kill.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Brewster's Millions.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—Thru June 6: *Code of Silence.* Beg. June 7: *Perfect.*

703. GREENBURGH—CINEMA 100—946-4680. #1 & #2—*Rambo: First Blood Part II.*

705. HARTSDALE—CINEMA—428-2200. #1—Thru June 6: *The Secret of the Sword; Amadeus.* Beg. June 7: *Perfect.* #2—*Witness.* #3—*Fletch.* #4—Thru June 6: *The Purple Rose of Cairo.* Beg. June 7: *The Goonies.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Fletch.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—Thru June 6: *Rambo: First Blood Part II.* Beg. June 7: *The Goonies.* #2—*Rambo: First Blood Part II.* #3—*Future Cop.* #4—Thru June 6: *Desperately Seeking Susan.* Beg. June 7: *The Goonies.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru June 6: *The Killing Fields.* Beg. June 7: *Perfect.* #2—Thru June 6: *Witness.* Beg. June 7: *The Goonies.*

709. MOUNT VERNON—PARKWAY—664-3311. *Witness.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Fletch.* #2—Thru June 6: *The Breakfast Club.* Beg. June 7: *The Goonies.* #3—*Silent Madness.* #4—*Future Cop.* #5—Thru June 6: Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.* #6—*A View to a Kill.* #7—*Brewster's Millions.*

711. NEW ROCHELLE—TOWN—632-4000. *Rambo: First Blood Part II.*

712. OSSINING—ARCADIAN—941-5200. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.* #3—Thru June 6: *Desperately Seeking Susan.* Beg. June 7: *The Goonies.*

713. PEEKSKILL—BEACH—737-6262. #1—*Fletch.* #2—*Rambo: First Blood Part II.* #3—*A View to a Kill.* #4—*Desperately Seeking Susan.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.* #2—Thru June 6: *Beverly Hills Cop.* #3—*Brewster's Millions.* #4—Thru June 6: *The Sure Thing; The Secret of the Sword.* Beg. June 7: *Perfect.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru June 6: *The Purple Rose of Cairo.*

716. PLEASANTVILLE—ROME—769-0720. #1—*A View to a Kill.* #2—*Fletch.*

717. RYE—RYE RIDGE—939-8177. #1—*Brewster's Millions.* #2—*A View to a Kill.*

718. SCARSDALE—FINE ARTS—723-6699. *A Private Function.*

719. SCARSDALE—PLAZA—725-0078. Thru June 6: *Desperately Seeking Susan.* Beg. June 7: *Witness.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*A View to a Kill.* #2—*Brewster's Millions.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Future Cop.*

722. YONKERS—CENTRAL PLAZA—793-3232. *A View to a Kill.*

724. YONKERS—MOVIELAND—793-0002. #1—*Fletch.* #2—*Brewster's Millions.* #3—*Gotcha!* #4—Thru June 6: *Witness.* Beg. June 7: *The Goonies.*

725. YONKERS—PARK HILL—969-4477. #1—*Future Cop.* #2—*Rambo: First Blood Part II.* #3—*Silent Madness.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—*Mask.* #2—*Witness.*

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—358-1844. *Fletch.*

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *A View to a Kill.*

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Desperately Seeking Susan.*

754. NANUET—RKO MOVIES—623-0211. #1—*Rambo: First Blood Part II.* #2—Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.* #3—*Rambo: First Blood Part II.* #4—*Fletch.* #5—*A View to a Kill.*

755. NEW CITY—TOWN—634-5100. #1—*Brewster's Millions.* #2—*A View to a Kill.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—Thru June 6: *Future Cop.* #2—Thru June 6: *The Sure Thing.* #1 & #2—Beg. June 7: *The Goonies.*

757. NYACK—CINEMA EAST—358-6631. *Beverly Hills Cop.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. Thru June 6: *Brewster's Millions.* Beg. June 7: *The Goonies.*

759. PEARL RIVER—CENTRAL—735-2530. *The Breakfast Club.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Brewster's Millions.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Witness.*

762. SPRING VALLEY—PIX—425-6902. #1—*Fletch.* #2—*Amadeus.*

763. STONY POINT—9 W CINEMA—942-0303. *Desperately Seeking Susan.*

764. SUFFERN—LAFAYETTE—357-6030. *Mask.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Rambo: First Blood Part II.*

Connecticut

(Area Code 203)
Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Fletch.* #2—*Brewster's Millions.*

801. DANBURY—CINE—743-2200. #1—*The Sure Thing.* #2—Thru June 6: *Mask.* Beg. June 7: *Perfect.* #3—*Beverly Hills Cop.*

802. DANBURY—CINEMA—748-2923. #1—*A View to a Kill.* #2—Thru June 6: *Desperately Seeking Susan.* Beg. June 7: *The Goonies.*

803. DANBURY—PALACE—748-7496. #1—*Rambo: First Blood Part II.* #2—*Future Cop.* #3—*Silent Madness.*

804. DARIEN—PLAYHOUSE—655-0100. *Fletch.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—Thru June 6: *Amadeus.* Beg. June 7: *Perfect.* #2—*Brewster's Millions.*

806. FAIRFIELD—COUNTY—334-1411. *Future Cop.*

807. GREENWICH—CINEMA—869-6030. #1—*Fletch.* #2—*Brewster's Millions.*

808. GREENWICH—PLAZA—869-4030. #1—*A Private Function.* #2—*Movers and Shakers.* #3—Thru June 6: *The Purple Rose of Cairo.* Beg. June 7: *George Stevens: A Filmmaker's Journey.*

809. NEW CANAAN—PLAYHOUSE—966-0600. Thru June 6: *Desperately Seeking Susan.* Beg. June 7: *The Goonies.*

810. NORWALK—CINEMA—838-4504. #1—*Brewster's Millions.* #2—*Future Cop.*

811. NORWALK—NORWALK—866-9202. *Rambo: First Blood Part II.*

812. SOUTH NORWALK—SONO—866-9202. June 5–7: *Vertigo; The Trouble With Harry.* June 8–14: *Blood Simple.*

813. SPRINGDALE—STATE—325-0250. Thru June 6: *Mask.* Beg. June 7: *The Breakfast Club.*

814. STAMFORD—AVON—324-9205. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.*

815. STAMFORD—CINEMA—324-3100. #1—*Desperately Seeking Susan.* #2—*Mask.* #3—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.*

816. STAMFORD—PARK PLACE—323-1600. #1—*Mikey & Nicky.* #2—Thru June 6: *The Return of the Soldier.* Beg. June 7 (tent.): *Camila.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*A View to a Kill.* #2—Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Rambo: First Blood Part II.* #2—*A View to a Kill.* #3—Thru June 6: *Code of Silence.* Beg. June 7: *The Goonies.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Fletch.* #2—Thru June 6: *The Sure Thing.* Beg. June 7: *The Goonies.* #3—227-9619. *Desperately Seeking Susan.* #4—226-6666. *A View to a Kill.*

820. WESTPORT—POST—227-0500. *Witness.*

821. WILTON—CINEMA—762-5678. Thru June 6: *Beverly Hills Cop.* Beg. June 7: *Perfect.*

New Jersey

(Area Code 201)
Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru June 6: *Brewster's Millions.* Beg. June 7: *The Goonies.* #2—*Rambo: First Blood Part II.* #3—*Fletch.*

901. HARRISON—WARNER—482-8550. #1—Thru June 6: *Future Cop.* #2—Thru June 6: *Silent Madness.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru June 6: *Beverly Hills Cop.* Beg. June 7: *The Goonies.* #2—Thru June 6: *The Sure Thing.*

903. JERSEY CITY—LOEWS—653-4600. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—*Fletch.*

904. JERSEY CITY—STATE—653-5200. #1—*Rambo: First Blood Part II.* #2—*Future Cop.* #3—Thru June 6: *Buried Alive; License to Kill.* Beg. June 7: *Perfect.* #4—Thru June 6: *Manchurian Avenger.* Beg. June 7 (tent.): *The Goonies.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Fletch.* #2—*Brewster's Millions.* #3—*Code of Silence.* #4—*Future Cop.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.* #3—*A View to a Kill.* #4—*Gotcha!* #5—*The Sure Thing.* #6—*Rambo: First Blood Part II.*

908. WEST NEW YORK—MAYFAIR—865-2010. Thru June 6: *The Company of Wolves; Rappin'.* Beg. June 7: *Desperately Seeking Susan; The Terminator.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru June 6: *Future Cop.* Beg. June 7: *Perfect.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Fletch.* #2—Thru June 6: *Silent Madness.* Beg. June 7: *The Goonies.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru June 6: *Future Cop.* Beg. June 7: *Desperately Seeking Susan.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Rambo: First Blood Part II.*

915. LIVINGSTON—COLONY—992-0800. *Brewster's Millions.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. Thru June 6: *Witness.* Beg. June 7: *Perfect.*

917. MILLBURN—RKO—376-0800. #1—*Brewster's Millions.* #2—*A View to a Kill.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—Thru June 6: *The Return of the Soldier.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Beverly Hills Cop.* #2—*Code of Silence.* #3—*Desperately Seeking Susan.*

920. NUTLEY—FRANKLIN—667-1777. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.* #3—*The Secret of the Sword.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.*

922. VERONA—VERONA—239-0880. *The Purple Rose of Cairo.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Movers and Shakers.* #2—*Fletch.* #3—Thru June 6: *Witness; The Secret of the Sword.* Beg. June 7: *The Goonies.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru June 6: *Beverly Hills Cop.*

931. CRANFORD—RKO—276-9120. #1—*Brewster's Millions.* #2—*A View to a Kill.*

932. ELIZABETH—ELMORA—352-3483. *Police Academy 2.*

933. LINDEN—TWIN—925-9787. #1—*Rambo: First Blood Part II.* #2—*Brewster's Millions.*

934. ROSELLE PARK—PARK—245-0358. Thru June 6: *Beverly Hills Cop.* Beg. June 7: *Witness.*

935. SUMMIT—STRAND—273-3900. Thru June 6: *A Private Function.*

936. UNION—FIVE POINTS—964-3466. Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.*

937. UNION—LOST PICTURE SHOW—964-4497. Thru June 6: *The Purple Rose of Cairo.*

938. UNION—RKO—686-4373. #1—*Fletch.* #2—Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.*

939. WESTFIELD—RIALTO—232-1288. #1—*Rambo: First Blood Part II.* #2—*Desperately Seeking Susan.* #3—*Future Cop.*

940. WESTFIELD—TWIN—654-4720. #1—*Witness.* #2—Thru June 6: *Amadeus.* #3—Thru June 6: *Police Academy 2.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *A View to a Kill.*

951. CLOSTER—CLOSTER—768-8800. *Brewster's Millions.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Brewster's Millions.* #2—*Fletch.* #3—*A View to a Kill.* #4—*The Sure Thing.*

953. EMERSON—TOWN—261-1000. *Rambo: First Blood Part II.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Brewster's Millions.* #2—*Future Cop.*

955. FAIRVIEW—TWIN—941-2424. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru June 6: *Witness.* Beg. June 7: *The Goonies.* #2—Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.*

957. FORT LEE—SHARON—224-0202. Thru June 6: *Amadeus.* Beg. June 7: *Perfect.*

958. OAKLAND—TWIN—337-4478. #1—Thru June 6: *The Purple Rose of Cairo.* Beg. June 7: *The Goonies.* #2—Thru June 6: *Future Cop.* Beg. June 7: *Perfect.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru June 6: *Beverly Hills Cop.* #2—Thru June 6: *The Purple Rose of Cairo.*

960. PARAMUS—BERGEN MALL—845-4449. *Fletch.*

961. PARAMUS—CINEMA 35—845-5070. *Brewster's Millions.*

962. PARAMUS—DRIVE-IN—368-1440. Thru June 6: *Future Cop; Revenge of the Cheerleaders.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Rambo: First Blood Part II.* #2—Thru June 6: *The Sure Thing.* Beg. June 7: *Perfect.* #3—*Lost in America.* #4—*Mask.* #5—*Beverly Hills Cop.* #6—*Rambo: First Blood Part II.* #7—*A Private Function.* #8—*Witness.* #9—*The Breakfast Club.* #10—*Movers and Shakers.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Desperately Seeking Susan.* #2—Thru June 6: *Silent Madness.* Beg. June 7: *The Goonies.* #3—*A View to a Kill.*

965. RAMSEY—CINEMA—825-2090. *A View to a Kill.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru June 6: *Police Academy 2.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Rambo: First Blood Part II.* #2—*Fletch.* #3—Thru June 6: *Desperately Seeking Susan.* Beg. June 7: *Perfect.* #4—*The Sure Thing.*

969. RIDGEWOOD—ROSEBUD—670-9183. Thru June 6: *Great Expectations* (1941). June 7–9: *An American in Paris.* June 10–13: *The Farmer's Daughter* (1947).

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru June 6: *Police Academy 2.* Beg. June 7: *Mask.* #2—Thru June 6: *The Purple Rose of Cairo.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Gotcha!* #2—*Police Academy 2.* #3—*Desperately Seeking Susan.* #4—*The Care Bears Movie.*

972. TENAFLY—BERGEN—567-0004. *Brewster's Millions.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Brewster's Millions.*

974. WESTWOOD—PASCACK—664-3200. Thru June 6: *Future Cop.* Beg. June 7: *The Goonies.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York*'s critic.**

ALMOST YOU—(1 hr. 36 min., '85) A comedy about a young married couple in New York City who struggle to maintain their relationship. With Brooke Adams, Griffin Dunne, Karen Young, Marty Watt, Josh Mostel, and Christine Estabrook. Screenplay by Mark Horowitz. Dir. Adam Brooks. R. 46

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 81, 310, 313, 516, 705, 762, 805, 940, 957

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 37, 48, 311, 322, 331, 500, 518, 523, 527, 528, 530, 531, 532, 544, 609, 628, 629, 714, 757, 801, 821, 902, 919, 930, 934, 959, 963

BREWSTER'S MILLIONS—(1 hr. 37 min., '85) Reviewed in this issue. PG. 25, 33, 66, 86, 90, 91, 100, 104, 106, 108, 114, 200, 203, 206, 213, 217, 219, 220, 300, 304, 305, 306, 307, 316, 318, 330, 404, 405, 510, 516, 519, 529, 536, 539, 544, 546, 602, 605, 609, 612, 615, 619, 621, 625, 632, 644, 645, 701, 710, 712, 714, 717, 720, 724, 755, 758, 760, 800, 805, 807, 810, 900, 903, 905, 915, 917, 918, 931, 933, 951, 952, 954, 961, 972, 973

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 5, 53, 617

★ **CODE OF SILENCE**—(1 hr. 42 min., '85) Silent Chuck Norris moves into Clint Eastwood's territory. He's a Chicago cop of "unorthodox" methods and unlimited daring who tries to stop a drug war between the Mafia and some Colombians. Unlike Clint's Dirty Harry series, this picture doesn't go in for dreary liberal-baiting. The enemy this time is not the Supreme Court rulings protecting the rights of suspects, but a lazy, cynical, boozing cop who accidentally kills a teenage boy and then places a gun in the kid's hand to make it look like self-defense. The rest of the department gets behind the cop, but Chuck refuses, and the tensions within the department and the pressures to cover up malfeasance are developed in some detail. Much of the movie is interesting, and the action sequences are well directed (by Andrew Davis). But eventually the limits of the star limit the screenplay (by Michael Butler, Dennis Shryack, and Mike Gray), too. Good use of Chicago's dirty, low-rent side. (May 27, 1985) R. 39, 52, 113, 216, 306, 328, 506, 507, 521, 526, 544, 600, 613, 635, 642, 646, 648, 702, 818, 905, 919

★ **DANGEROUS MOVES**—(1 hr. 36 min., '84) In French, Eng. subtitles. A world-championship chess match in Geneva between two haughty and combative Russian geniuses—Pavius Fromm (Alexander Arbatt), a flamboyantly nasty young man who has defected to the West, and Akiva Liebskind (Michel Piccoli), a Soviet Jewish patriot and longtime champion who is ill and nearing the end of his career. Even if you don't understand chess, you can enjoy *Dangerous Moves* for its peacocklike displays of intellectual arrogance. The movie is about the two men's style and also the tricks and stratagems employed by each man's entourage—in particular, how the Soviet Union will do anything to guarantee the victory of its loyal son Liebskind and the defeat of the defector Fromm. Michel Piccoli, bearded, goes beyond his usual sinister courtliness; the performance has some of the sublimated grandeur we associate with the late Ralph Richardson. Arbatt, himself a Soviet defector, makes Fromm a very violent young man, and the performance comes off in a broader style than we are used to. Yet Arbatt, a prancing stallion, is marvelous to look at. The Frenchman Richard Dembo wrote and directed, and the picture won the Oscar for best foreign film of 1984. (May 27, 1985) 50

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 25, 35, 43, 65, 86, 202, 209, 216, 219, 304, 316, 511, 520, 531, 536, 541, 545, 547, 600, 613, 616, 643, 707, 712, 713, 719, 753, 763, 802, 809, 815, 819, 908, 912, 919, 939, 964, 968, 971

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 4

FLETCH—(1 hr. 38 min., '85) The new movie written by Andrew Bergman (from Gregory McDonald's novel) is clever but irritating, a piece of collegiate smart-ass work. Chevy Chase is Fletch, the Los Angeles investigative reporter who has gone underground and who gets information out of people by assuming some identity and putting them on. He gives himself the first name that comes into his head—Babar, Igor Stravinsky—and then has to make up a character that fits the name. These impromptu "explanations" are the best thing in the picture. *Fletch* could be the funniest, most self-glorifying movie ever devised by a frat-house wit. Chevy Chase totally dominates—no one else is allowed to be funny or even intelligent. And it's one thing when Bergman has him putting on a police chief or corporation head, but when he's doing it to a pathetic junkie or an elderly couple, the joke turns sour. The plot is a movieish thing about a shadowy Mr. Big (Tim Matheson) who tries to hire Fletch to have Fletch kill him—so his family can collect the insurance money, he says. The premise was startling, maybe, in 1946. Michael Ritchie, once a promising satirist, directs uninventively—there is the inevitable car chase, the inevitable scene lifted from Hitchcock. (June 3, 1985) PG. 12, 33, 64, 86, 102, 104, 114, 200, 203, 206, 213, 217, 220, 302, 304, 307, 310, 314, 316, 319, 401, 509, 516, 517, 519, 524, 527, 544, 602, 605, 609, 611, 612, 618, 621, 633, 644, 645, 647, 705, 706, 710, 713, 716, 724, 750, 754, 762, 800, 804, 807, 819, 900, 903, 905, 911, 923, 938, 952, 960, 968

GAZA GHETTO: PORTRAIT OF A PALESTINIAN FAMILY 1948-84—(1 hr. 22 min., '84) In Arabic, Hebrew, and English, Eng. subtitles. A documentary about Palestinians in the Israeli-occupied Gaza Strip, focusing on the lives of a family which has lived for three generations in the Jabalia refugee camp, Gaza's largest. The film has been banned for screening in Israel since February 6, 1985. Written and directed by PeA Holmquist, Joan Mandell, and Pierre Bjorklund. 1

★ **GEORGE STEVENS: A FILMMAKER'S JOURNEY**—(1 hr. 53 min., '84) A handsome documentary tribute from the director's son. George Stevens was an intransigent, slow-working director with a feeling for atmosphere and detail, and he produced some of the most beautiful scenes in American movie history. We get excerpts from the films, including *Alice Adams, Gunga Din, Woman of the Year, The More the Merrier, A Place in the Sun, Shane, Giant,* and *The Diary of Anne Frank*. Before the war, Stevens made comedies in a distinctive adagio tempo. During the war, he headed a unit that shot thousands of feet of the Allied sweep through Europe, and he shot color footage on his own. A generous selection of the latter is included, and the grim nature of the footage, as well as some revealing quotations, suggests that Stevens may have grown as a man yet lost his way as an artist because of the conflict. His postwar work is heavy, solemn (except for a few passages in *Giant*), and self-consciously mythic. Interviews with Katharine Hepburn, Joseph L. Mankiewicz, Max von Sydow, and others. Written and directed by George Stevens Jr. (May 13, 1985) 84, 808

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. *With Marius Weyers, Sandra Prinsloo, and the Bushman* N!xau. (July 30, 1984) PG. 63

GOODBYE NEW YORK—(1 hr. 30 min., '85) A romantic comedy about a woman from New York who leaves her husband and her job to seek adventure in Paris. With Julie Hagerty and Amos Kollek. Written and directed by Kollek. 84

THE GOONIES—(1 hr. 51 min., '85) The adventures of a group of young people, friends from a small town on the northwest coast. With Sean Astin, Josh Brolin, Jeff B. Cohen, Corey Feldman, Kerri Green, Martha Plimpton, Ke Huy-Quan, and John Matuszak. Story by Steven Spielberg; screenplay by Chris Columbus. Dir. Richard Donner. PG. 23, 32, 52, 68, 86, 100, 106, 113, 114, 200, 204, 206, 209, 214, 220, 300, 308, 315, 320, 324, 403, 405, 507, 511, 513, 526, 539, 541, 544, 546, 605, 609, 612, 613, 618, 625, 627, 631, 635, 641, 705, 707, 708, 710, 712, 714, 724, 756, 758, 802, 809, 815, 818, 819, 900, 902, 904, 911, 923, 936, 956, 958, 964, 974

GOTCHA!—(1 hr. 40 min., '85) A pleasant entertainment about a sweet-natured innocent from Los Angeles who gets involved with a very shady lady in decadent Europe. Not bad spy stuff in East and West Berlin. The picture soaks up your time. With Anthony Edwards and Linda Fiorentino. Dir. Jeff Kanew. PG-13. 20, 32, 218, 304, 533, 536, 646, 724, 906, 971

THE HOLY INNOCENTS—(1 hr. 48 min., '83) In Spanish, Eng. subtitles. A drama of oppression and revenge among peasants and aristocrats on a large estate in contemporary Spain, based on a novel by Miguel Delibes. With Francisco Rabal and Alfredo Landa. Screenplay by Antonio Larreta, Manuel Matji, and Mario Camus. Dir. Camus. PG. 82

★ **KADDISH**—(1 hr. 33 min., '85) An extraordinary documentary, directed by Steve Brand of ABC's *20/20,* about young journalist Yossi Klein, who grew up in Borough Park believing that the Jews of Brooklyn would be swept away. Yossi's father, a Hungarian émigré of inexhaustible vitality, escaped the Nazis by hiding in the woods and has so impressed his son with tales of the Holocaust (and perhaps also with his guilt at surviving it) that Yossi cannot quite live in the present. Shot over a period of five years, the movie is a kind of moral and psychological suspense story. Will its hero go mad, become a crackpot, a fanatic? Visually, the picture is a mess, but it doesn't matter—Yossi's radiant intelligence controls the point of view. Since he's often inspired, with a fierce intellectual drive that pushes every idea to its extreme, the experience is dizzying, a little scary, but finally exhilarating. The movie ends with a burst of elation—all burdens lifted at once—that is one of the most moving things in recent films. (Jan. 28, 1985) 1

LADYHAWKE—(2 hr. 1 min., '85) A perfect example of the current degeneracy of film art. Virtually the entire movie consists of brilliant shots (sunsets, mainly), yet there's hardly a coherent sequence. The plot is a cumbersome bit of medieval lore about a knight and his lady who keep missing each other—at daybreak, she turns into a hawk just as he, having spent the night as a wolf, becomes a man. This relationship may parallel the living arrangements of a great many New York couples, but the way the story has been told, few will stay around to see how it comes out. With Rutger Hauer, Michelle Pfeiffer, and Matthew Broderick. Dir. Richard Donner. (May 13, 1985) PG-13. 45, 309

LILY IN LOVE—(1 hr. 42 min., '85) A vain theater actor (Christopher Plummer) pushing 50 disguises himself as a young Italian in order to win a romantic movie role written by his wife (Maggie Smith). The movie goes into production, and the wife, of course, not only fails to recognize the husband but falls madly in love with the "Italian." You may recognize an updated version of the old Lunt-Fontanne chestnut, *The Guardsman*. As an actor's romp, *Lily in Love* might have been fun if the filmmakers had brought glamour and excitement to the occasion, and if they had made the material overtly, brazenly theatrical. But the Hungarian director Karoly Makk works in a thuddingly literal style, and the picture is so grainy and dark it appears to have been shot during one of the grimmer mornings on the West Side IRT. Maggie Smith brings her crisp diction and her romantic susceptibility (a nice combination) to the writer's role, and Christopher Plummer has an enticing moment of pure-theater hamminess when he thanks a closing-night audience in ripely sycophantic tones. (May 13, 1985) PG-13. 13, 53, 90, 540

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 5, 52, 90, 304, 322, 963

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 12, 32, 51, 90, 215, 500, 510, 512, 518, 523, 534, 544, 602, 611, 642, 726, 764, 801, 813, 815, 963, 970

MOVERS AND SHAKERS—(1 hr. 20 min., '85) A satire about a film industry executive who attempts to make a meaningful film out of the title, *Love in Sex*. With Walter Matthau, Charles Grodin, Vincent Gardenia, Tyne Daly, Bill Macy, and Gilda Radner. Written by Charles Grodin. Dir. William Asher. PG. 7, 55, 80, 301, 519, 524, 808, 923, 963

PERFECT—(2 hr. 5 min., '85) A writer for *Rolling Stone,* in Los Angeles to write a piece about how health clubs have become the singles bars of the '80s, falls in love with his subject, an aerobics instructor. With John Travolta, Jamie Lee Curtis, Anne De Salvo, Marilu Henner, Laraine Newman, Mathew Reed, and Jann Wenner. Screenplay by Aaron Latham and James Bridges. Dir. Bridges. R. 20, 24, 39, 53, 89, 106, 112, 204, 217, 300, 302, 308, 315, 318, 328, 401, 500, 507, 512, 516, 517, 527, 533, 540, 601, 605, 610, 612, 618, 625, 627, 632, 635, 702, 705, 708, 710, 714, 754, 801, 805, 817, 821, 904, 910, 916, 921, 938, 957, 958, 963, 968

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy,* return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Screenplay by Barry Blaustein and David Sheffield. Dir. Jerry Paris. PG-13. 32, 218, 320, 325, 520, 527, 544, 606, 607, 623, 631, 932, 940, 967, 970, 971

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play*. See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 13, 54, 207, 302, 313, 524, 541, 613, 718, 808, 935, 963

PUMPING IRON II: THE WOMEN—(1 hr. 47 min., '85) A pseudo-documentary (most of it was staged) about women's bodybuilding, climaxing in a made-up contest at Caesars Palace in Las Vegas in 1983. The subject produces reactions ranging from admiration to nausea, and as a competitive "sport" it's a bit of a crock. The movie is intermittently entertaining and might be much more so if it weren't structured as a didactic melodrama pitting women bodybuilders who are traditionally "feminine" (muscles plus grace) against a new, revolutionary practitioner, Bev Francis of Australia, who grows pecs, lats, and deltoids as large as a man's. We're supposed to disdain the traditionalists and root for the no-nonsense athlete. Will the judges applaud Bev's exploding deltoids? Or will the silly old mummies, terrified of the revolution that is sweeping womanhood, cling to their outmoded, uptight idea of femininity and reward the prize to one of *the girls with long hair and graceful limbs? Even if* you find these peculiar questions interesting, you may not be enamored of the movie's approach to its subject, which is to loudly imply that any man repelled by big muscles on women must be frightened or anti-feminist. The movie turns moralistic about its own hustle. With Rachel McLish and Carla Dunlap. Dir. George Butler. (May 6, 1984) 47

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 61, 82, 207, 304, 311, 522, 541, 547, 648, 705, 715, 808, 922, 937, 958, 959, 970

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. The mosquitoes, chiggers, *and leeches may not be feasting on him, but the director*, George P. Cosmatos, certainly is. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: In imitation of the Japanese who obligingly ran straight into Robert Taylor's line of fire in *Bataan,* the Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Not to be confused with the original *First Blood,* which was beautifully directed by Ted Kotcheff. (June 3, 1985) R. 3, 20, 22, 36, 60, 68, 86, 90, 91, 100, 103, 106, 111, 113, 114, 201, 204, 206, 208, 214, 217, 220, 300, 302, 307, 315, 317, 320, 324, 330, 400, 403, 501, 513, 519, 521, 527, 542, 543, 546, 603, 608, 609, 611, 612, 613, 618, 621, 622, 625, 627, 631, 641, 700, 702, 703, 707, 711, 712, 713, 725, 754, 765, 803, 811, 814, 818, 900, 904, 906, 913, 920, 921, 933, 939, 953, 955, 963, 968

REMBETIKO—(1 hr. 47 min., '83) In Greek, Eng. subtitles. In telling the life story of singer Marika Ninou, this film traces the evolution of *rembetiko,* a style of music—comparable in many ways to the blues in America—that evolved among refugees from Izmir (Smyrna) who settled in Greek cities after the mass migration of 1922. With Sotiria Leonardou. Music by Stavros Xarchakos. Dir. Costas Ferris. 44

SAM'S SON—(1 hr. 50 min., '84) Michael Landon's autobiographical drama about a young man—a high-school athlete who falls in love with a cheerleader and becomes a actor—and his father. With Eli Wallach, Anne Jackson, Timothy Patrick Murphy, and Landon. Written and directed by Landon. PG. 41, 600, 613, 634

SECRET HONOR—(1 hr. 30 min., '83) A "fictional meditation" on the presidency of Richard Nixon, in which he is the sole character (played by Philip Baker Hall). Written by former national security advisor Arnold M. Stone and political historian Donald Freed. Dir. Robert Altman. 88

THE SHOOTING PARTY—(1 hr. 48 min., '85) Reviewed in this issue. 55

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 9, 90

★ **STREETWISE**—(1 hr. 32 min., '84) An excellent cinéma-vérité documentary about the hellish, pathetic, but curiously companionable lives of teen runaways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than most treatments of the subject, for it centers on the obvious and immediate causes of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then helplessly go out and emulate them. In a self-destructive way, they express their love. The film originated in a *Life* Magazine article by writer Cheryl McCall and photographer Mary Ellen Mark; together they worked with British director Martin Bell on the film. Music by Tom Waits. (Apr. 15, 1985) 13, 81

★ **THE SURE THING**—(1 hr. 34 min., '85) Charming. John Cusack, an eighteen-year-old with a slightly melancholy face, is Walter "Gib" Gibson, an Ivy League freshman with an incredibly fast mouth and zero sexual confidence. Eager for girls yet scared, Gib sets off, at Christmas-vacation time, for the Coast, where his best friend has promised him an introduction to a "sure thing"—a happily promiscuous beach-bunny blonde. Along the way, he accidentally links up with a girl he already knows at school—Alison Bradbury (Daphne Zuniga), who keeps a very serious expression on her face at all times and marks everything down in her schedule book. Out on the road, she and Gib fight, get stranded, get soaked in a downpour; they hole up in bus stations and motels, fight and fight again, and they both lose interest in the sexual partners they set out to see. In brief, *The Sure Thing* is *It Happened One Night Goes to College*. A formula? Yes, but a good one when it works, and Cusack makes it fresh. Despite the background of dorm parties and college girl-groping, this is a delicate movie. Rob Reiner, the director, has a sweet touch. Written by Steven L. Bloom and Jonathan Roberts. (Mar. 18, 1985) PG-13. 30, 106, 108, 112, 114, 201, 204, 214, 308, 315, 317, 320, 402, 507, 511, 515, 521, 543, 601, 604, 610, 618, 627, 634, 640, 710, 714, 754, 756, 801, 817, 819, 902, 906, 921, 938, 952, 963, 968

SYLVIA—(1 hr. 38 min., '84) A biographical drama of educator Sylvia Ashton-Warner, a young New Zealand wife and mother who, in the 1940s, introduced revolutionary methods of teaching in a school of illiterate Maori and deprived white children. With Eleanor David as Ashton-Warner. Dir. Michael Firth. PG. 49

A VIEW TO A KILL—(2 hr. 12 min., '85) Slack, rather disorganized James Bond movie. It has something to do with a monster created by the Nazis (Christopher Walken) who is trying to achieve (what else?) world domination. He will do this by flooding Silicon Valley. Walken, who giggles and hisses, can't seem to concentrate enough to pull the performance together, and the picture, written by Richard Maibaum and Michael G. Wilson, is a series of disconnected episodes (no one connected with this thing seems to have remembered from scene to scene what it was about). Roger Moore is fine—less oily than usual, in fact—but the only thing really worth looking at, apart from the château at Chantilly, is the amazing Grace Jones, who is remarkably stylized. Tall and muscular, she has thin eyebrows, high, pronounced cheekbones, and a plateau of hair that rises straight from her forehead. She's all acute angles, and magnificent. Dir. John Glen. (June 3, 1985) PG. 25, 31, 62, 66, 86, 103, 111, 114, 200, 203, 206, 208, 214, 220, 301, 305, 306, 308, 328, 329, 406, 510, 516, 519, 529, 538, 540, 544, 546, 604, 609, 612, 615, 620, 625, 633, 640, 644, 645, 647, 700, 710, 713, 716, 717, 720, 722, 751, 754, 755, 802, 817, 818, 819, 903, 906, 917, 918, 920, 931, 950, 952, 964, 965

★ **WHAT HAVE I DONE TO DESERVE THIS?**—(1 hr. 40 min., '84) In Spanish, Eng. subtitles. A scandalous success from post-Franco Spain. Gloria (Carmen Maura), a lower-middle-class Madrid housewife, lives with her family in a ghastly new housing project and suffers, in comic profusion, the indignities of being a woman in modern Spain. Her family is falling apart, and Gloria, who works her elbows raw, can't even get decently laid. This deadpan comedy is startling and tonic; it breathes freedom and pleasure in freedom. The young writer-director, Pedro Almodovar, brings a sense of classical form to rude, cabaret-style satire. He mixes Fassbinder's sympathy for the insulted and the injured with Buñuel's dark jokes about the indecency of most human behavior. He's nowhere near as pure as either of those two; Almodovar is primarily an entertainer, and the picture has a casual, cruddy feel to it—an overlay of fun and dirty talk, a prankster's scatological glee. See it—you won't be disappointed. (Apr. 29, 1985) 13

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 20, 37, 62, 209, 216, 304, 306, 309, 318, 322, 510, 516, 525, 527, 530, 533, 539, 544, 601, 609, 628, 629, 634, 642, 646, 705, 708, 709, 719, 724, 726, 761, 820, 916, 923, 934, 940, 956, 963

Revivals

BOB LE FLAMBEUR—(1 hr. 40 min., '55) In French, Eng. subtitles. A great film, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris. 89

DAS BOOT—(2 hr. 30 min., '81) In German, Eng. subtitles; dubbed version released as *The Boat*. A technically astonishing German-made World War II movie about life in the bilgy hell of a U-boat. It's heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. Director Wolfgang Petersen does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. With Jürgen Prochnow. 11

LA CAGE AUX FOLLES—(1 hr. 31 min., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in Saint-Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Edouard Molinaro. 38

LES ENFANTS TERRIBLES—(1 hr. 40 min., '49) In French, Eng. subtitles. Two proud, imperious, amoral teenagers (Nicole Stéphane and Edouard Dermithe) locked in an incestuous relationship in the hothouse theater of their Paris apartment. A fascinating work, based on Jean Cocteau's novel and directed by Jean-Pierre Melville. 89

FRENZY—(1 hr. 56 min., '72) Alfred Hitchcock's penultimate film, about a murder suspect on the run in London, is a superb thriller and in the tradition of master's best work, marked by meticulous plotting, fine characterizations, the spark of wit, and the honed edge of suspense. With Jon Finch, Barry Foster, Alec McCowen, and Vivien Merchant. 4

GALLIPOLI—(1 hr. 50 min., '81) A lyrical and anecdotal movie about two young Australians, played by Mark Lee and Mel Gibson, both fleet-footed runners, who escape the boredom of barely-settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and director Peter Weir doesn't have much dramatic sense, but visually the movie is very striking. 11

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. From a novel by Henri-Pierre Roché. 81

M—(1 hr. 30 min., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. 88

MODERN ROMANCE—(1 hr. 42 min., '81) Director and co-author Albert Brooks doesn't seem to realize that displaying yourself as an infantile son of a bitch in relations with women is not all that different from displaying yourself as a peach: The degree of megalomania is the same. This empty satire is a young man's egocentric conception of a love affair—the man does the loving and commits the sins, and the woman stands and waits. With Kathryn Harrold. 88

THE PRISONER OF ZENDA (1937)—(1 hr. 41 min.) Easily the best of five movies made from Anthony Hope's novel of royal mistaken identity in Ruritania. Swashbuckling and romantic. With the dashing Ronald Colman, Madeleine Carroll, Douglas Fairbanks Jr., and C. Aubrey Smith. Dir. John Cromwell. 8

QUEST FOR FIRE—(1 hr. 37 min., '82) Jean-Jacques Annaud's exciting prehistoric adventure story uses research in linguistics and anthropology to re-create what life might have been like in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi play fur-clad primitive men who set out to steal fire from neighboring tribes. An awesome, frightening film that sometimes gives you the weird feeling you're catching evolution at work. With Rae Dawn Chong. 48

RED RIVER—(2 hr. 5 min., '48) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. Dir. Howard Hawks. 38

THE SEVEN SAMURAI—(Uncut: 3 hr. 28 min., '54) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. 89

STRANGERS ON A TRAIN—(1 hr. 41 min., '51) Robert Walker, as a seductive homosexual killer, is Hitchcock's most attractive villain in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. 4

A TALE OF TWO CITIES (1935)—(2 hr. 1 min.) Charles Dickens's French Revolution, adapted by M-G-M and acted by one of those perfect casts the studio was able to put together in the thirties. Ronald Colman is the ideal Sydney Carton, and every bit as good are Edna May Oliver, Blanche Yurka, and Claude Gillingwater. Highlights: the storming of the Bastille and the Oliver-Yurka confrontation. Dir. Jack Conway. 8

WILD STRAWBERRIES—(1 hr. 30 min., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjöström, Bibi Andersson, and Ingrid Thulin. 8

THEATER

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Broadway

Previews and Openings

Wednesday, June 5

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks. Featured in the cast are Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper, Jenny O'Hara. Tues.-Sat. at 8, $27.50-$37.50; Sat. at 2, & Sun. at 3, $25-$35; Wed. at 2, $20-$30. Previewing now prior to a 6/11 opening. **Broadhurst**, 235 W. 44th (239-6200). 2 hr. All major credit cards.

SINGIN' IN THE RAIN—Don Correa stars in an adaptation of the M-G-M film w/book: Betty Comden & Adolph Green, based on their original screenplay. Music & lyrics: Nacio Herb Brown & Arthur Freed; directed and choreographed by Twyla Tharp. Featured in the cast are Peter Slutsker, Mary D'Arcy, Faye Grant, Hansford Rowe, Richard Fancy, and members of Tharp's dance company. Previewing now prior to a 6/13 opening. Preview prices, Mon.-Sat. at 8, Wed. & Sat. at 2, thru 6/12, $27.50-$35. From 6/13. prices are $37.50-$45 for evenings, $27.50-$35 for Wed. & Sat. mats. **Gershwin Theatre**, 51st W. of Bdway (586-6510). 2 hr., 30 min. All major credit cards. **IRLS**

Now Playing

AREN'T WE ALL?—Claudette Colbert and Rex Harrison star, with Lynn Redgrave, George Rose, and Jeremy Brett in a new production of Frederick Lonsdale's comedy; directed by Clifford Williams. Featured in the cast are Brenda Forbes, Ned Schmidtke, Leslie O'Hara, Peter Pagan, George Ede, Steven Sutherland, and John Patrick Hurley. The story deals with amorous extravagances of the very rich, and the 1923 play captures its spirit faithfully and handsomely this time around. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3, $32.50-$42.50; Wed. at 2, $27.50-$37.50; thru 7/21. **Brooks Atkinson Theatre**, 256 W. 47th St. (719-4099). 2 hr. All major credit cards. **IRLS**

ARMS AND THE MAN—Kevin Kline, Raul Julia, and Glenne Headly star in a new production of George Bernard Shaw's 1894 comedy; directed by John Malkovich. Featured in the cast are Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, and Caitlin Clarke. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3. All prices $30 exc. Sat. at 8 which is $33. **Circle in the Square Theatre**, 1633 Broadway at 51st St. (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, and Mark Myers. The acting is remarkable, as are the decor, lighting, and costumes. Mon.-Fri. at 8, Wed. & Sat. at 2, $15-$30. **Lyceum Theatre**, 149 W. 45th St. (239-6200). 90 min. All major credit cards. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn,* a musical play based on the Mark Twain story, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the lively cast are René Auberjonois, William Youmans, Susan Browning, Patti Cohenour, Jennifer Leigh Warren, Bob Gunton, David H. Jenkins, John Short, Ron Richardson, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues.-Thurs. at 8, Sat. at 2, and Sun. at 3, $32-$40. Fri. & Sat. at 8, $36-$45; Wed. at 2, $27-$35. **Eugene O'Neill Theatre**, 230 W.49th St. (246-0220). 2 hr., 35 min. All major credit cards.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Bill Sadler and Barry Miller are standouts! Mon.-Sat. at 8, $25-$35, Sat. at 2, $25-$35, Wed. at 2, $22-$32. **Neil Simon Theatre**, 250 West 52nd Street. (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Jon Cryer stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. Featured in the cast are Verna Bloom, Dick Latessa, Wendy Gazelle, and Mark Nelson. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **46th St. Theatre**, 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; some balcony seats $10 at each performance. **Palace Theatre,** Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. All major credit cards. ● ●

DOUBLES—John Cullum, Ron Liebman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Featured in the cast are Kate Collins and Nicholas Weyman. Mon.-Sat. at 8, Wed. & Sat. at 2; $29.50. **Ritz Theatre,** 225 W. 48th St. (582-4022). 2 hr., 10 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theatre,** 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart and Mark Bramble. Music is by Harry Warren, and the lyrics are by Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theatre,** 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. *Grind* stands out this season, with a fine cast, a fine chorus line, a fine set, and stylish direction. Mon.-Thurs. at 8, Sat. at 2, $30-$45; Fri. & Sat. at 8, $30-$47.50; Wed. at 2, $30-$40. **Mark Hellinger Theatre,** 51st St. & Broadway (757-7064). 2 hr., 20 min. All major credit cards. **IRLS**

HURLYBURLY—Frank Langella stars in David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. Featured in the cast are Danny Aiello, Susan Anton, Christine Baranski, Alison Bartlett, Ron Silver, and Jerry Stiller. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 3 hr., 15 min. All major credit cards.

JOE EGG—Jim Dale and Stockard Channing are the brilliant stars of the Roundabout Theatre Company's fine production of Peter Nichols's play titled *A Day in the Death of Joe Egg;* featuring Joanna Gleason, John Tillinger, Tenney Walsh, Margaret Hilton; directed by Arvin Brown. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$35; Wed. at 2, $18.50-$32.50. **Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. FEatured in the cast are Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, and Kathy Lee Brynner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $30-$47.50; Wed. at 2, $25-$42.50; thru 6/30 (which is a gala performance). **Broadway Theater,** Broadway at 53rd Street (239-6200). All major credit cards. 2 hr., 45 min. **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Featured in the cast are Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 45 min. All major credit cards.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Bill Cobbs, Robert Judd, Arthur French, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and John Randolph Jones. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theatre,** 240 W. 47th St. (757-7164). 2 hr., 10 min. All major credit cards. ● ●

SUNDAY IN THE PARK WITH GEORGE—Harry Groener and Maryann Plunkett star in the Pulitzer Prize-winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth Theatre,** 222 W. 45th St. (239-6200). 2 hr., 30 min. All major credit cards. ● **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a talented ten-year-old. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff Theatre,** 200 W. 45th St. (869-0550). 2 hr., 40 min. All major credit cards. ● **IRLS**

Off Broadway

AIR GUITAR—William Mastrosimone's play that explores the world we live in; directed by Richard Pinter. Also *The Astroid,* a sketch dealing with a couple who have stopped communicating. Wed.–Fri. at 8, Sat. at 8 & 10, Sun. at 3; thru 6/29; $10. **Neighborhood Group Theatre,** 420 W. 42nd St. (279-4200).

A BROADCAST BABY—Henderson Forsythe and Marilyn Sokol star in the world premiere of Isaiah Sheffer's play about a woman who wants to change her public identity and style of humor hours before the premiere of her live network radio show in 1936; directed by Dan Held. Featured in the cast are Mart Hulswit and Lanny Meyers. Tues., Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; 6/15–23. An American Jewish Theatre production. **Kaufmann Concert Hall,** 92nd St. Y, 1395 Lexington Ave. (831-8603).

CHILDHOOD—Glenn Close stars in Nathalie Sarraute's adapation of her best-selling memoir; directed by Simone Benmussa. Featured in the cast are Max Wright, Marek Johnson, Andrea Weber, and Stephen Keep. Tues.–Thurs. at 8, Wed. at 2:30, Fri. & Sat. at 8, Sat. at 2:30, Sun. at 3; $22–$27.50; thru 6/30. **Samuel Beckett Theatre,** 410 W. 42nd St. (594-2826).

DAMES AT SEA—Revival of the 1968 hit that spoofs the early 30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a hert full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; Preview prices, 6/4–11, $25 & $27.50; after opening 6/12, $27.50 & $30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

FIGHTING INTERNATIONAL FAT—Jonathan Reynolds's comedy about a popular television host who is selecting candidates for an upcoming show on the battle of the bulge; directed by David Trainer. Featured in the cast are Jessica Walter, Stephen Ahern, B. Constance Barry, John Gabriel, Ann McDonough, Lisa Banes, and Ruth Jaroslow. From 6/6: Tues.–Fri. at 8 p.m., Sat. at 3 & 8 p.m., Sun. at 3 & 7 p.m.; $18–26. **Playwrights Horizons Theatre,** 416 West 42nd Street (564-1235).

FOOL FOR LOVE—Katherine Cortez and David Andrews star in Sam Shepard's play which deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.–Fri. & Sun. at 8; Thurs. at 3 & 8, Sat. at 7:30 & 10; $22.50–$24.50. **Douglas Fairbanks Theater,** 432 W. 42nd St. (239-4321).● ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7:00; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

FOR SALE—Craig Wasson, Katherine Cortez, and Wayne Tippit in Jeffrey Gurkoff's comedy, set in modern-day suburbia, about a family that awakes one morning to find their home is up for sale; directed by Andrew Cadiff. Featured in the cast are Judith Barcroft, Steve Prutting, John Conolly, Ron Paraday, Innes-Fergus McDade. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. 6/5–16, $12. From 6/18, $23–$25. **Playhouse 91,** 316 E. 91st St. (831-2000).

HANNAH SENESH—Lori Wilner stars in David Schechter's play which focuses on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; directed by the author. Wed.–Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30; $22–$22;thru 6/30. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

I'M NOT RAPPAPORT—Herb (*A Thousand Clowns*) Gardner's new comedy, set in and around Central Park, focuses on the life-affirming relationship between two youthful old-timers. Featured are Cleavon Little, Judd Hirsch, Jace Alexander, Liann Pattison, and Ray Baker; directed by Dan Sullivan. The **American Place Theatre,** 111 West 46th Street (869- 4731).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. With Julia Meade, Joan Copeland, Christine Healy, Robin Bartlett, Philip Hoffman, James Rebhorn, Jay Thomas, and James Harder. Tues–Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ● **IRLS**

JUNO'S SWANS—E. Katherine Kerr's play about sisters whose only common link is in sharing the same lover; directed by Marsha Mason. With Betty Buckley, Daniel Hugh-Kelly, and Mary Kay Place. Tues.–Sun. at 8, Sat. at 2; $12; thru 6/9. **Second Stage,** 2162 Broadway (873-6103).

LADIES AND GENTLEMEN, JEROME KERN!—Delores Hall stars in this musical revue; directed by William E. Hunt. Featured in the cast are Michael Howell Deane, Louise Edeiken, Milton Grayson, Michele Pigliavento, Frank Torren, Toba Sherwood, and John Scherer. Wed.–Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $10–$18. **Harold Clurman Theatre,** 412 W. 42nd St. (594-2370).

LIES AND LEGENDS—*Musical Stories of Harry Chapin*; directed by Sam Weisman. Featured in the cast are John Herrera, Ron Orbach, and Terri Klausner. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18–$27.50. **Village Gate Theater,** Bleecker and Thompson Sts. (475-5120).

THE LISBON TRAVIATA—Terrence McNally's play, directed by John Tillinger, dealing with the breakup of a relationship. Featured in the cast are Benjamin Hendrickson, Seth Allen, Stephen Schnetzer, and Steven Culp. Tues.–Sat. at 8; $16–$18; thru 6/30. **Theatre Off Park,** 28 E. 35th St. (679-6283).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.–Thurs. at 8, $27.50–$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30–$35. **Orpheum Theater,** 126 Second Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15–$20. **Heckscher Theater,** 1230 Fifth Ave. at 104th St. (534-2804). ● ●

MAN ENOUGH—Patty Gideon Sloan's play tells of a working-class family facing the prospect of sending an 18-year-old mentally retarded son off to a state school; directed by Steve McCurdy. Featured in the cast are Marilyn Chris, Ron Woods, Alissa Alban, Courtney Sherman, and David Howard. Tues.–Sat. at 8, Sat. & Sun. at 3, Sun. at 7; $18–$22. **Apple Corps Theatre,** 336 W. 20th St. (279-4200).

THE MARRIAGE OF BETTE & BOO—Christopher Durang's dark comedy about a twenty-year marriage that should have worked out but didn't (the in-laws weren't much of a help); starring Joan Allen and Graham Beckell, with Durang himself as narrator, Olympia Dukakis, Mercedes Ruehl, Bill Moor, Cathryn Grody, and Bill McCutcheon; directed by Jerry Zaks. Tues.–Sun. at 8, Sat. & Sun. at 3; $18–$20. **Public/Newman Theatre,** 425 Lafayette (598-7150). **IRLS**

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. With Douglas Bernstein, Marion Caffey, Keith Curran, Sarah Felcher, Nancy Giles. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22–$27.50. **Top of the Gate Theatre,** 160 Bleecker St. (475-5120).

MISS UNIVERSAL HAPPINESS—A new theater work, written, directed, and designed by Richard Foreman, featuring the Wooster Group, with Elizabeth LeCompte, Jim Clayburgh, Willem Dafoe, Peyton Smith, Kate Valk, Ron Vawter, et al. The work invokes efforts, dreams, and frustrations of third-world people. Thru 6/9, $12. **The Performing Garage,** 33 Wooster St. (966-3651).

ORPHANS—The story of two brothers and the stranger who enters their home and subtly takes over their household and their lives; inventively and energetically directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, and John Mahoney; and there is no better ensemble acting anywhere. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $14–$24. **Westside Arts Theatre Upstairs,** 407 West 43rd Street (541-8394).

PENN AND TELLER—A couple of talented modern-performance artists in an uproarious carnival-side-show-type entertainment. And these eccentric guys, supervised by Art Wolff, have certainly learned to do a few cool things. Wed., Thurs. at 8, Fri. at 8 & 11, Sat. at 3, 7, & 10, Sun. at 3; $17.50–$22.50. **Westside Arts Theatre,** 407 W. 43rd St. (541-8394).

RABBONI—Musical with book, lyrics, music by Jeremiah Ginsberg, directed and choreographed by Alan Weeks, is set in ancient Israel and presents the life of Yeshua (a.k.a. Jesus). Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; thru 6/12, $12; from 6/13, $18. **Perry St. Theatre,** 31 Perry St. (255-7190).

RAT IN THE SKULL—Ron Hutchinson's play, directed by Max Stafford-Clark, is set in a London police cell and tells of an IRA suspect being interrogated by a Royal Ulster constabulary officer. It's London's Royal Court Theatre production, and the cast includes Phillip Jackson, Brian Cox, Gerard Horan, Colum Convey. Tues.–Sun. at 8, Sat. & Sun. at 3; $18–$20; thru 6/23. **Public,** 425 Lafayette (598-7150). **IRLS**

THE RETURN OF HERBERT BRACEWELL—Milo O'Shea and Frances Sternhagen star in Andrew John's comedy about an actor who has never been a star but has always had a job; directed by Geraldine Fitzgerald. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$25. **Chelsea Playhouse Theatre,** 519 W. 23rd St. (243-0992).

ROMMEL'S GARDEN—Harvey Gabor's play stars Jay Sanders and Lonny Pr[illegible]s soldiers trapped in anti-personnel minef[illegible] by the Germans; directed by Jack Garf[illegible] $15–$20. **Harold Clurman Theatre,** 412 W. 42nd St. (594-2370). CLOSED

SUBMARINERS—Tom McClenaghan's comedy, set aboard a British nuclear sub, tells of an anarchistic youth (John Bowman) and his attempts to get discharged from the British Navy; directed by David Kerry Heefner. Featured in the cast are Ralph Williams, Kevin O'Rourke, Tim Choate, and Adam LeFevre. Wed.–Sat. at 8, Sat. at 3, Sun. at 3 & 7; $11–$14; thru 6/16. **Hudson Guild Theatre,** 441 W. 26th St. (760-9810).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker, and John Kassir in the title roles; directed by Andrew Cadiff. Tues.–Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $26–$30. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their war and post-war experiences. Tues.–Sun. at 8, Wed. & Sun. at 3; $18–$20; thru 6/30. **Public/Shiva Theatre,** 425 Lafayette St. (598-7150). **IRLS**

THE VOICE OF THE TURTLE—Chris Sarandon, Patricia Elliott, and J. Smith-Cameron star in a revival of John van Druten's 1943 comedy, set in the Upper East Side apartment of a struggling actress; directed by Robert Berlinger. (The 1947 film starred Ronald Reagan.) Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$24. **Roundabout Theatre,** 100 E. 17th (420-1883).

Theater Companies

THE ACTORS FACTORY—Tom Cole's *Medal of Honor,* directed by Scott Kanoff; with Lawrance Cheviss, Ben Jacobs. Ronn Bohn's *Pigeon English,* directed by the author; with Janice Goldberg, Erickson Skye; Tues.–Thurs. at 8; $5; thru 6/13. Tues.–Thurs. at 8; $5; 6/18–27, *Best Interests,* by Peterson and Rubin, directed by Paula Perkins, with Robbyn Peterson, Leslie Dance, Michael Crisp, Kate Chamberlain, Daniel Brewer. **Theatre,** 149 W. 29th (594-1494).

AMERICAN JEWISH THEATRE—*My Old Friends,* Mel Mandel and Norman Sachs's musical about growing old and staying lively; directed by Philip Rose. Featured in the cast: Imogene Coca, Maxine Sullivan, Grace Carney, John Danelle, Norman Golden, Norberto Kerner. Thru 6/16. Call theater for specifics. 92nd St. Y, 1395 Lexington Ave. (831-8603).

AMERICAN THEATER EXCHANGE—Summer-long productions from the Yale Repertory Theatre, the Alley Theatre, and the Mark Taper Forum, to run thru 8/31. Thru 6/22, the Yale Theatre's production of Canadian playwright Heather McDonald's *Faulkner's Bicycle,* set in Oxford, Miss., where the novelist is spending his latter years; directed by Julian Webber. Featured in the cast are Cara Duff-MacCormick, Tessie Hogan, Kim Hunter, Addison Powell. Mon.– Fri. at 8, Sat. at 5 & 9, Wed. at 2; $20. **Joyce Theatre,** 175 Eighth Ave. (242-0800).

ARK THEATRE—Phil Bosakowski's *Chopin in Space,* a play in the form of a dream journey through time and space, celebrating the Polish spirit from Chopin's time to the present; directed by Rebecca Guy; with Mary Lou Rosato, William Duff-Griffin, Sylvia Short, Paul Romerto, William Mesnik. Thurs.–Sat. at 8, Sun. at 3 & 7; $8. **Ark**, 131 Spring St. (226-7682).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

THE FAMILY COMPANY—Felix Manuel Rojas's *Hotel Presidential*, a comedy about three young Latinos from the Bronx who become suspects in a small-town bank robbery; directed by Steven Gary Simon, with a cast of six. Thurs.-Sat. at 8; thru 6/22; $6. **Family Theatre**, 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller*, and *Can o' Worms*, political satire plus audience participation. Sat. at 8, Fri. & Sun. at 7:30; $5; thru 6/9. **Truck and Warehouse Theatre**, 79 E. 4th St. (254-5060).

LA MAMA E.T.C.—*The Memory Theatre of Giulio Camillo*, written and directed by Matthew Maguire, with music by Vito Ricci, is a portrait of the 16th-century architect and mystic. Wed.–Sun. at 9; $8; thru 6/16. From 6/26, Rudolf Kocevar's comic/surrealist performance event, *Token Vision*, an avant-garde work describing the narrator's memories and dreams of friends who died or went mad during a plague which he has survived. Featured in the cast are Harry Whittaker Sheppard, Michael Oppedisano, Isabel Benet, Adrian Saich, Peter Morse, and John Bernard Hoge. Wed.–Sun. at 9, thru 7/14; $8. **La Mama Theatre**, 74A E. 4th St. (475-7710).

LATIN AMERICAN THEATRE ENSEMBLE—*Entremeses de Mujeres en Farsa Picante*, four short folk comedies of Spain's 14th and 17th centuries (in Spanish), adapted by Alejandro Casona and Angel Gil Orrios. With Mario Peña, Alcala, Teresa Yenque, Andrew Bausili, Joanne Siegmann, David Culver, Elizabeth Ruiz, and Santana José. Fri. & Sat. at 8, Sun. at 6; $8; thru 6/30. **Our Studios Theatre**, 147 W. 24th St., 2nd floor (246-7478).

LUNCHTIME THEATRE—Julie Jensen's *Day of the Races*, directed by John Moon, deals with two women who find strength in a family crisis. With Dianne Busch and Estelle Greene. Mon.–Fri. at 12:15 p.m.; thru 6/7. Admission and coffee FREE. **Quaigh Theatre**, 108 W. 43rd (221-9088).

MARATHON '85—Annual festival of twelve one-act plays in three series, all new, by David Mamet, Shel Silverstein, Horton Foote, Alan Zweibel, Keith Reddin, Alan Zweibel,and more. The stars are Kevin Bacon, Amanda Plummer, John Fiedler, Jill Eikenberry, Sam McMurray, and Jane Hoffman. Thru 6/17; $12–$14. Call theater for dates of Series I, II, and III. **Theatre**, 549 West 52nd Street (247-3405).

NEGRO ENSEMBLE COMPANY—Lonne Elder 3rd's *Ceremonies in Dark Old Men* tells of a middle-aged vaudevillean living with his daughter and memories of his late wife in 1950s Harlem; directed by and starring Douglas Turner Ward. Featured in the cast are Tracy Camila Johns, Walter Allen, Ruben Hudson, Bennett Junior, Graham Brown, Patty Holley, and Keith David. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; thru 6/16. **Theatre Four**, 424 West 55th Street (246-8545).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde*, starring Susan Bitterman and Robert Sterling in Fred Fondren's play about the author, in 1897, being visited by his most famous character on the eve of his departure into exile in Paris; directed by the author. Fri.–Sat. at 8, Sun. at 3; $6. **Prometheus Theatre**, 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café con Leche;* Federico Garcia Lorca's *Bodas de Sangre* (*Blood Wedding); Puerto Rico: Encanto y Cancion*, music by composers of past and present times; and *Donna Francisquita*, a zarzuela. $18–$20; thru June. Spanish language programs throughout. **Gramercy Arts Theatre**, 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—An erotic tragedy, *Salammbo*, freely adapted from the Flaubert novel; written and directed by Charles Ludlam, plays Tues. & Wed. at 8, $15. **Ridiculous Theatrical Company**, One Sheridan Sq. (691-2271).

ROYAL COURT REPERTORY THEATRE—J. L. Christa's *Ludwig*, a musical comedy about a street musician of dubious talent; lyrics and music by Frank Coda and Denis Holloway. Featured in the cast are Yvonne Opffer, Patrick Ferrara, Mark Wolff, Joe MacDonald, Norman Lind, James Klosty, and Nora Ryan. Tues.–Sat. at 8, Sun. at 3; $13.50. **Royal Court Theatre**, 301 W. 55th St. (997-9582).

SOHO REP—Shakespeare's *The Winter's Tale*, featuring magic, romance, and original score; directed and scored by Anthony Bowles. Thurs. & Fri. at 8, Sat. at 5:30 & 9:30, Sun. at 4 (closes 6/16 at 8). **SoHo Rep Theatre**, 401 E. 29th (679-8828).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx*; Tues. & Wed. at 7:30, Sun. at 9:30; $6; in repertory with Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater**, 50 W. 13th Street (675-6677).

WEST SIDE REPERTORY—A revival of G. B. Shaw's *Candida*, a romantic comedy revolving about the inevitable eternal triangle; directed by Andres Castro. Fri.–Sun. at 8, Sun. at 3; $7; thru 9/1. **Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APPLECREST—Raymond Harvi Alvin's drama dealing with the plight of the elderly led by one woman, and the events as they affected those around her in the months prior to a nursing home scandal. 6/20 & 21 at 4; 6/22 at 2:30; FREE. **Bruno Walter Theatre** in the Library and Museum of the Performing Arts, 111 Amsterdam Ave. at 65th St. (799-9546).

THE AWAKENING—A play by Lithuanian exile Antanas Skema takes place in 1946 when three friends meet in KGB headquarters for the first time in eight years; directed by Linda Pakri; with Arunas Ciuberkis, Colleen Gallagher, Marshall Hambro, David Newer, and Paul Taylor Robertson. Wed.–Sun. at 7:30; $8; thru 6/23. **Courtyard Playhouse**, 39 Grove St. (673-5636).

CHANGING OF THE GUARD—Neal Thompson's dramatic comedy tells of the reunion of a group of gay men approaching middle age in the bar where they first met; directed by Stephan Yarian. Featured in the cast are Don Barrington, Jack Cohen, Richard Stack, Frank Cole, Dan Joiner, and John Moon. 6/8 & 15 at 8, 6/9 & 16 at 3 & 7:30; $6. **Lesbian & Gay Center**, 208 W. 13th St. (620-7310).

THE COST OF LIVING—Robert Lansing stars in Yves Jamiaque's comedy about a man, disappointed in his own family, who hires strangers to play his wife, daughter, and best friend; directed by Pamela Caren Billing; with Lucy Martin, Lloyd Battista, Carole Mailman, Jack Rose, and Lois Wheeler. Mon.–Sat. at 8, Sun. at 3 & 7; $8; from 6/4. **Judith Anderson Theatre**, 422 W. 42nd St. (724-9129).

DIARY OF A NEW YORK LADY—*During Days of Horror, Despair, and World Change*, an adaptation of the work of Dorothy Parker; directed by Wendell Cordtz; with Kevin Malony, Colleen O'Neill, and Stephen Pell. Fri. & Sat. at 9, Sun. at 7; thru 6/9; $7. **Limbo Theatre**, 647 E. 9th St. (777-0536).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself; directed by Duane Jones. Thurs.–Sun. at 8, Sun. at 3; $8. **Richard Allen Center Theater**, 36 W. 62nd St. (489-1940).

FAMILY CIRCLE—Maggie Kulik's tale of people who have reached adulthood 20 years after the founding of the New World Commune, meeting again for a grand reunion; directed by Dan Roentsch. Tues.–Sat. at 8, Sun. at 3; $8; 6/11–16. **Vortex Theatre**, 164 11th Ave. (719-9812).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the weird, funny, ad charming musical, with music and lyrics by Stephen Sondheim. Fri., Sat., Sun. & Wed. at 8; $10; thru 6/15. **Theater of Magic and Transformation**, 771 West End Ave. (663-5380).

HALF-DESERTED STREEETS—Robert Moreco's look at the people to whom Hell's Kitchen is home. 6/4–8, 11–15 at 9/ **The Forum**, 358 W. 44th St. (245-5792).

IN SAVOY, YES IS FOR A VERY YOUNG MAN—A play of the Resistance movement in France by Gertrude Stein. Wed.–Sat. at 8; $5–$8; thru 6/8. **Medicine Show**, 6 W. 18th St. (255-4991).

THE LLOYD ADAMS CHRONICLES—T. J. Walsh's comedy about a novelist, three women, and how his life begins to imitate his art; directed by Howard Schaefer. Sat.–Mon. at 8; $6; thru 6/8. **ATA**, 314 W. 54th St. (873-1377).

THE MAN WHO KILLED THE BUDDHA—Martin Epstein's play about an innocent youth (Geoffrey Owens) who leaves his village to find spiritual enlightenment in a far-away shrine; directed by Chris Angermann. Thurs.–Sat. at 8, Sat. & Sun. at 3; $7; thru 6/16. **The New Theatre**, 800 Union St., Brooklyn (718-252-6470).

MISTER B CHANGED THE KEY—Alton D. Rison's musical drama traces a black singer's rise to stardom; directed by Rey Allen. Fri. & Sat. at 8, Sun. at 3; $12; 6/7–23. (Free parking available for all performances.) **Robert Wagner Jr. High School Theatre**, 220 East 76th Street (245-5966).

NIGHT MUST FALL—A revival of Emlyn Williams's great old suspense drama revolving around a repressed spinster irresistably attracted to a man she suspects of being a cold-blooded killer; starring Alan Brooks and Tessa Mills; directed by Neal Weaver. Thurs.–Sat. at 8, Sun. at 3; $8; thru 6/16. **Alvina Krause Theatre**, 306 W. 38th St. (564-3293).

NZINGA'S CHILDREN—Veona Thomas's play, directed by Louise Gordham, deals with the dilemma of a woman who must choose between an unemployed black man and a successful white man, both of whom love her. With Laura Bowman, Mamie Stone, Keibun Faison, Donna Smith, Ella Garrett, Lottie Porch, Robert Rigamonti, Elinor McKnight. Fri. & Sat. at 8, Sat. & Sun. at 3; $10; thru 6/16. **National Black Theatre**, 2033 Fifth Ave. (926-1049).

O.R. 4—Jack Kellner's play dealing with the subjects of physician impairment and residency/medical school stress; directed by Ruth Halberg. Thurs.–Sat. at 7:30, Sun. at 4; $8; 6/6–30. **18th Street Playhouse**, 145 West 18th Street (947-9116).

SAVINGS—Dolores Prida's play about a group of multi-ethnic people and store owners threatened with eviction by the spread of gentrification; directed by Max Ferra. Wed.–Sat. at 8, Sat. & Sun. at 3; $8; thru 6/9. **INTAR**, 508 W. 53rd (279-4200).

SCRAPERS IN THE SKY—Elie Pressman's black comedy whch takes place on New Year's Eve, 1999, in three apartments in a high-rise building; directed by Harvey Seifter. Featured in the cast are Conrad Bergschneider, Walter Teper, Charles Fatone, Patrick Dillon, Tiny Kaye, Kathleen Monteleone, and Irma St. Paule. Thurs.–Sun. at 8; $4; from 6/13. **Theater for the New City**, 162 Second Ave. (254-1109).

SEA ROCK CHILDREN IS STRONG CHILDREN—Comedy with music, by Paul Webster, set in Barbados, which tells of a youth who has fallen in love with a Rastafarian law student. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$10; thru 6/30. **Billie Holiday Theatre**, 1368 Fulton St., Bklyn (718-636-0918).

SAM SHEPARD DOUBLE BILL—*Action*, about memory and illusion during a Thanksgiving dinner; *Red Cross*, about a strange response to crises; both directed by Tom Ratzin. Thurs.–Sun. at 8; $8; 6/13–7/14. **The New Theatre**, 62 E. 4th St. (972-0672).

SOMEWHERE'S BETTER—William Wise's comedy-drama with a touch of mystery about a West Virginia coal-mining family that moves to Yonkers, N.Y., in search of a better life; directed by Jeff Martin. Featured in the cast are Cameron Johann, Shelley Rogers, Tom Stechschulte, Robin Westphal, Stacey Glick, and Joseph D'Onotrio. Mon.–Fri. at 8; $8; from 6/10. **Vineyard Theatre**, 309 E. 26th St. (944-9300).

SUMMIT CONFERENCE—Robert David MacDonald's play wherein Eva Braun and Clara Petacci (Susan Sharkey and Mary Jay), the mistresses of Hitler and Mussolini, are discussing their lovers over tea; directed by Richard Romagnoli. Laurence Overmire plays a young guard. Wed.–Sat. at 8, Sun. at 3, Mon. at 8; $8; thru 6/9. **TOMI Theatre**, 23 West 73rd Street (279-4200).

THE TAMING OF THE SHREW—Shakespeare's comedy, directed by Christopher Markle. Wed.–Sat. at 8, Wed. at 2; $6; thru 6/15. **The Colonnades Theatre**, 428 Lafayette St. (673-2222).

TRIPLE BILL—Three plays, written and directed by Jeffery Sult: *Horseshoe, Anniversary*, and *Trialogue #3*. With Rick Gott, Monica Horan, Bernadette Bigley, Christopher McFadden, and Terry Vaughan. Thurs.–Sat. at 8, Sun. at 3; $5; thru 6/9. **Theatre 22**, 54 W. 22nd St. (749-2002).

TROPICANA—Lara Teeter stars in a musical with book and direction by George Abbott, music by Robert Nassif, lyrics by Peter Napolitano, and choreography by Donald Saddler. Set in Tropicana, a Caribbean island, during a revolution, musical features a cast of 18, including Roxann Cabalero, Edmund Lyndeck, and Constance Carpenter. Tues.–Sun. at 8 (6/9 at 2); $8; thru 6/14. **Musical Theatre Works**, 133 Second Ave. (677-0040).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CARROLL CLOAR—Paintings that are pictorial stories about people and events in the rural South, thru 7/2. Forum, 1018 Madison (772-7666).

WILLIAM CROZIER—Sculptures of reclining figures, in bronze, from 1973-1985, thru 6/8. Fourcade, 36 E. 75th (535-3980).

WILLIAM GOLDSMITH—Botanical watercolors, thru 6/7. Arader, 23 E. 74th (628-3668).

CATHY GROPPER—Paintings that are a pictorial diary of this artist's experiences during a stay in Benares, thru 6/15. Foxworth, 33 E. 65th (772-3460).

GEORGES JEANCLOS—Figurative terracotta and bronze sculptures, thru 7/6. Bernard, 33 E. 74th (988-2050).

BELA KADAR—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," thru 6/30. Kovesdy, 897 Madison (628-6886).

PAT KECK—Carved wooden sculptures of life-size warriors, thru 6/15. Hamilton, 19 E. 71st (744-8976).

GERARDO PITA—New paintings and drawings, thru 7/12. Staempfli, 47 E. 77th (535-1919).

SCOTT PRIOR—Figurative paintings, thru 6/21. Davidson, 43 E. 78th (734-6702).

REBECCA RAUBACHER—Works on paper, thru 6/29. Cecil, 16 E. 72nd (517-3605).

JOAN THORNE—New paintings that are expressionistic, abstract and thick-surfaced, plus pastels, thru 6/21. Graham Modern, 1014 Madison (535-5767).

JOSEPH WHEELWRIGHT/LORRAINE SHEMESH—Recent sculpture/Quilts and drawings. Thru 7/2. Stone, 48 E. 86th (988-6870).

JOSEPH YOAKUM—Twenty-two drawings by this Black folk artist, who was one of the major influences on the Hairy Who Imagists of Chicago, thru 7/3. Hirschl & Adler Modern, 851 Madison (744-6700).

RICHARD ZIEGLER—Paintings, drawings, and prints by this German Expressionist, thru 6/22. Goethe House, 1014 Fifth (744-8310).

57th Street Area

AVIGDOR ARIKHA—Figurative oil paintings, thru 6/21. Marlborough, 40 W. 57th (541-4900).

ARAKAWA—Recent drawings that are composed of layered elements, such as broken sentences, covered by a veil of color, thru 6/15. Herstand, 24 W. 57th (664-1379).

LOTHAR BAUMGARTEN—Works that are a combination of photographs, language, sculpture and film, dealing with myths and anthropology, thru 6/15. Goodman, 24 W. 57th (977-7160).

LEN BELLINGER/KIT KEUNG KAN—Paintings of Gothic architectural interiors/Meditative landscapes in ink, on rice paper Thru 6/29. Markel, 50 W. 57th (581-1909).

RODOLPHE BRESDIN/ODILON REDON—Prints by both Thru 6/29. Fitch-Febvrel, 5 E. 57th (688-8522).

RICHARD CALABRO—Architectural reliefs and drawings, thru 6/15. Shippee, 41 E. 57th (319-2044).

ALEXANDER CALDER—Works from the artist's personal collection, including sculpture, stabiles and mobiles, thru 6/15. Pace, 32 E. 57th (421-3292).

GIORGIO DE CHIRICO/ANDY WARHOL—"Warhol Verso De Chirico"—paintings by De Chirico, and by Warhol, in homage to De Chirico, thru 6/30. Del Re, 41 E. 57th (688-1843).

KAREN ERLA—Paintings, monoprints and collages, thru 6/8. Phoenix, 30 W. 57th (245-5095).

P. S. GORDON/COLE YOUNG—Watercolor still-lifes/Large-scale realist landscape paintings of western New York. Thru 6/26. Fischbach, 24 W. 57th (759-2345).

ALEXANDRE HOGUE—Landscape paintings depicting Big Bend National Park in Texas, by a 1930s Dust Bowl painter, thru 6/15. French, 41 W. 57th (308-6440).

BRYAN HUNT—Two groups of recent sculpture based on waterfalls, including bronze wall reliefs, and free-standing sculptures made of plaster, steel and wood that are part of a commission for a park in Barcelona, thru 6/8. BlumHelman, 20 W. 57th (245-2888).

LESTER JOHNSON—Recent figure paintings, thru 6/7. Zabriskie, 724 Fifth (307-7430).

DON LEICHT—Metal plates cut into shapes and painted with enamel, resembling road signs, thru 6/22. Tilton, 24 W. 57th (247-7480).

HITCH LYMAN/GARY KULAK—Small watercolor paintings which document the artist's recent journeys through Greece and Turkey/Bronze and steel sculptures that focus on variations of scale in chairs and benches, thru 6/14. Kornblee, 20 W. 57th (586-1178).

CHARLES MUNCH/CHIHUNG YANG—Symbolic paintings by both, thru 6/8. Siegel, 24 W. 57th (586-0605).

ROBERT ANDREW PARKER—Figurative monoprints, thru 6/28. Dintenfass, 50 W. 57th (581-2268).

IRENE RICE PEREIRA—Large-scale figurative drawings and watercolors, thru 6/8. Zarre, 41 E. 57th (752-0498).

JOEL PERLMAN/DAVID HOCKNEY—Nine welded, openwork steel sculptures, 7 to 10 feet in height/Photocollages, thru 6/28. Emmerich, 11 E. 57th (752-0124).

KURT SCHWITTERS—Collages, assemblages and sculptures, from 1919-1947, thru 7/6. Marlborough, 40 W. 57th (541-4900).

MICHAEL TORLEN—Paintings inspired by 19th-century landscape paintings and a visit to Maine, thru 6/28. Ross, 162 W. 56th (307-0400).

RICHARD ZIEGLER—Paintings by a German Expressionist, thru 6/22. Rosenberg, 20 W. 57th (757-2700).

East Village

JONATHAN ADOLPHE—Oil, sand, and masks on canvas, thru 6/10. Vox Populi, 511 E. 6th (477-2279).

CHARLES BOONE—Two-panel paintings with images from childhood, thru 6/9. Christminster, 336 E. 5th (475-8369).

JOANNE BROCKLEY—Sculptures made of found objects, in a series entitled, "Urban Aberrations," thru 6/23. Avenue B, 167 Ave. B (473-4600).

PIERRE COLLIN—Paintings and large prints of contemporary people behaving in primordial ways, thru 6/30. Area X, 200 E. 10th (477-1177).

DAZE—Recent large-scale canvases with spray paint, plus watercolors and drawings, thru 6/9. Eastman-Wahmendorf, 216 E. 10th (420-9109).

ROBERT GWATHMEY—Drawings, watercolors and oil paintings by this social realist, who taught at Cooper Union from 1942-1968, thru 6/20. Cooper Union, Third Ave. at 7th St. (254-6300).

DARRAGH HENEGAN—Paintings that express such concepts as velocity, expansion and direction, thru 6/23. M-13, 440 E. 9th (505-9016).

MOLLYNE KARNOFSKY—An installation of wall drawings, thru 6/16. Avenue B, 167 Ave. B (473-4600).

MARK KOSTABI—New paintings, thru 6/9. Semaphore East, 157 Ave. B (475-2130).

PAUL MARCUS—Paintings, woodcuts and drawings, thru 6/9. P.P.O.W., 216 E. 10th (477-4084).

MARGOT MCLEAN—An installation of mixed-media pieces about corporate interference with the environment, thru 6/9. Art City, 439 E. 9th (420-0867).

MICHAEL OTTERSEN—Richly-textured figurative oil paintings with elaborate frames, 6/5-30. Sharpe, 175 Ave. B (777-4622).

JUDY RIFKA/DAVID WEST—An installation/Symbolic landscape paintings, thru 6/16. Gracie Mansion, 167 Ave. A (477-7331).

DAN RIZZIE—Works on paper, thru 6/19. Gallery Lafayette, 430 Lafayette (420-8880).

SUSAN KAISER VOGEL—An installation, thru 6/23. Wyatt, 202 E. 10th (475-3500).

PAMELA WYE—New paintings that illustrate this artist's own versions of mythology, cosmology and sexuality, thru 6/9. Pictogram, 443 E. 9th (865-5476).

SoHo and TriBeCa

WILLIAM ANTHONY—Small paintings and drawings, thru 6/11. Herlin, 68 Thompson (431-8732).

MARIE-ANNICK BROWN—Paintings and drawings that comment on current events, such as the Goetz case and U.S. intervention in Latin America, thru 6/12. Prince Street, 121 Wooster (226-9402).

JAY COOGAN—Large-scale wooden sculptures painted in lush colors, with anthropomorphic references, thru 6/22. Knowlton, 153 Mercer (431-8608).

GREGORY CRANE/R. L. KAPLAN/JUNE LEAF—Paintings of mural-like panoramas/Paintings with urban iconography/Imaginary landscape paintings with figures, thru 6/30. Thorp, 103 Prince (431-6880).

EMILIO CRUZ—Neo-expressionist paintings, thru 6/8. Hand in Hand, 568 Broadway (219-1844).

MARK DI SUVERO—Steel sculptures from the past two years, thru 6/29. Oil & Steel, 157 Chambers (964-1567).

SHARON FLORIN—Paintings of New York architecture, thru 6/23. Noho, 168 Mercer (219-2210).

GILBERT & GEORGE—"New Moral Works"—large-scale, hand-dyed photographic works, thru 6/16. Sonnabend, 420 W. Broadway (966-6160).

ELIZABETH GINSBERG—Abstract paintings and works on paper, thru 6/29. Nichols, 83 Grand (226-1243).

FRED GUTZEIT/ETHELYN HONIG—Paintings by both, thru 6/22. 55 Mercer (226-8513).

JOANNE HOWARD/ROSEMARY MAYER—Dark, small landscape paintings/Vessels made of sticks and paper, thru 6/28. Adler, 578 Broadway (925-3336).

NEIL JENNEY—Early paintings and sculpture, from 1967-1970, including works from private and museum collections, as well as from the artist's studio, thru 6/8. Carpenter + Hochman, 420 W. Broadway (219-0110).

KRISTIN JONES/ANDREW GINZEL—An installation of layers of weather superimposed in a seemingly limitless depth, to be viewed from outside the gallery, thru 7/31. Art Galaxy, 262 Mott (966-0426).

MARTIN KIPPENBERGER—Paintings that contain representational forms in front of, or embedded in abstract color fields, thru 6/15. Metro Pictures, 150 Greene (925-8335).

MARK KOSTABI—New paintings, thru 6/15. Semaphore, 462 W. Broadway (228-7990).

TOM LOESER/HANK MURTA ADAMS/DAVID SCHWARZ—New furniture/Cast and blown-glass sculpture/Blown-glass pieces, thru 6/30. Heller, 71 Greene (966-5948).

DAVID LOEB—Monumental still-life paintings with massive forms that resemble altars or tombs, thru 6/12. First Street, 386 W. Broadway (226-9011).

ROMAN OPALKA—Conceptual works that document the passage of time and change, thru 6/22. Weber, 142 Greene (966-6115).

FREDERICK ORTNER—Landscape and figure paintings in oil and watercolor, thru 6/12. Bowery, 121 Wooster (226-9543).

CATHERINE REDMOND—Large-scale landscape oil paintings of Cleveland, thru 6/12. Blue Mountain, 121 Wooster (226-9402).

CHRISTINE A. RITCHIE—Abstract paintings with broad shapes of primary colors, thru 6/23. 101 Wooster (219-2790).

EDWIN SCHLOSSBERG—Drawings and photographs exploring ways to see through language, thru 6/22. Feldman, 31 Mercer (226-3232).

ALAN SHIELDS—Handmade paperworks, 6/6-28. Cooper, 155 Wooster (674-0766).

ALAN SIEGEL—Chair sculptures with personal and art historical references, thru 6/26. Hoffman, 429 W. Broadway (966-6676).

FRANCIS HOPKINSON SMITH—Watercolors and drawings of Europe by this American watercolorist and illustrator (1838-1915), thru 6/15. Jordan-Volpe, (505-5240).

JOSEPH WHEELWRIGHT—Recent sculpture, 6/6-7/6. Rentschler, 72 Greene (431-7550).

PAUL WONG—Sculptural wall constructions made of bamboo and bittersweet painted with acrylic and encaustic, thru 6/15. Condeso/Lawler, 76 Greene (219-1283).

BILL WOODROW—Sculptures made of cut sheet metal and found materials, thru 6/8. Gladstone, 152 Wooster (505-8690).

IGNACIO ZUAZO—Recent sculpture made of discarded machinery and dismembered store mannequins, plus paintings, thru 6/15. Harm Boukaert, 100 Hudson (925-6239).

Other

JIRI ANDERLE—52 intaglio prints by a Czech artist, 6/8-7/3. Pratt Manhattan Center, 160 Lexington (685-3169).

ERIC BAINBRIDGE—New sculpture by a British artist, thru 6/26. Ala, 32 W. 20th (741-3344).

THOM COONEY CRAWFORD/TOBI KAHN—Paintings and sculpture with religious symbols in them /Abstract paintings that refer to landscapes. Thru 6/9. Studio K, 12-15 Jackson Ave., LIC (718-784-0591).

WALTER GAUDNEK—An installation of paintings which are linked together forming walls, towers and passageways, becoming a labyrinth, thru 6/21. Grey Gallery, 33 Washington Place (598-7603).

BRION GYSIN/PATON MILLER/PATRICIA NIX—Ink and watercolor paintings of Morocco/Expressionistic paintings with figures and house-like forms/Assemblages. Thru 6/8. Tower, 45 W. 18th (620-0505).

SIDNEY HURWITZ—Recent architectural and landscape prints, thru 6/16. Ryan, 452 Columbus (799-2304).

GEORGE IVANCIU—Fantasy paintings of plants and animals, thru 6/22. Hayot, 1729 Second Ave. (410-3323).

ISAMU NOGUCHI—Akari light sculpture and steel sculpture, thru 6/14. Flushing Gallery, 136-73 41st Ave., Flushing (718-463-7700).

ROBERT QUIGLEY—Paintings and assemblages that examine the cycles of nature, thru 6/29. Zim-Lerner, 123 University Place (777-1907).

DIEGO RIVERA—Watercolors and drawings, thru 6/28. Martin, 213 E. 49th (980-8104).

ANN SINS—Narrative sculpture inspired by the experience of living in New York City, 6/7-29. BACA Downtown, 111 Willoughby (596-2222).

GROUP SHOWS

Madison Avenue and Vicinity

A.C.A.—21 E. 67th (628-2440). Works by American artists, including Benton, Burchfield, Hassam, O'Keefe;, thru 8/3.

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd (879-9779). Works by four Finnish ceramic artists; thru 6/21.

C.D.S.—13 E. 75th (772-9555). A survey of Latin American art, with works by Botero, Cuevas, Kahlo, Matta, Torres-Garcia, others; thru 6/30.

CASTELLI GRAPHICS—4 E. 77th (288-3202). Recent editions by gallery artists, thru 6/8.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Feibleman, Gaunce, Johns, Swindell, Ward, others; thru 7/31.

HAIME—1000 Madison (772-7760). Pastels by 49 artists, among them Beal, Beckman, Clemente, de Kooning, Jacquette, Thiebaud; thru 6/15.

HOFFELD—1020 Madison (734-5505). Surrealist works by women, including Carrington, Eluard, Fini, Lamba, Sage, Tanning, others; thru 6/8.

KOUROS—831 Madison (879-5454). Maquettes for outdoor sculptural installations, by 13 artists; thru 6/29.

ROLLY-MICHAUX—943 Madison (535-1460). Works by Andre, Delauney, Masson, thru 6/29.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Works by painters who investigate the nature of the paint surface, including Barth, Bleckner, Deutsch, Rice, Wool, others; thru 6/15.

SHEPHERD—21 E. 84th (861-4050). 19th-century French and Western European sculpture in bronze and other media; thru 6/29.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). "America's Great Women Illustrators: 1850-1950," thru 6/21.

SPANIERMAN—50 E. 78th (879-7085). Paintings of the American West, by Berninghaus, Farny, Moran, Remington, Russell, others; 6/6-7/6.

SPANISH INSTITUTE—684 Park (628-0420). Spanish paintings from the collection of the Cintas Foundation, including works by de Ribera, El Greco, Goya, others; thru 6/17.

WARD—9 E. 93rd (831-4044). Blown glass vessels from the 15th to the 19th centuries, and a collection of 16th-century stained glass panels; thru 6/15.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Leger, Moore, Roualt, Vuillard, others; sculpture by Archipenko, Arp, Manzu, Marini, Miro, Moore, others; thru 6/29.

WILLARD—29 E. 72nd (744-2925). Works by Byron, Ladda, Lane, Ledoux, Lobe, Price, Rothenberg, Shea, Spero; thru 7/12.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). An exhibition that poses the question of what constitutes a drawing, with paintings and sculpture by Artschwager, Bartlett, Borofsky, Cragg, Johns, Rifka, Twombly, others; thru 6/29.

ARMSTRONG—50 W. 57th (582-8581). Works by a group of Irish artists who exhibited in Ireland's international art show "ROSC" (Poetry of Vision); thru 6/8.

BORGENICHT—724 Fifth (247-2111). Invitational group show; thru 6/21.

DEL RE—41 E. 57th (688-1843). Tables, lamps, chairs and objects by Diego and Alberto Giacometti; thru 7/26.

DE NAGY—41 W. 57th (421-3780). Figurative painting and sculpture by Butler, Humphrey, Rubenstein, Scanga; 6/8-7/3.

DEUTSCH—20 W. 57th (765-4722). American 20th century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; thru 9/30.

GALLERY OF APPLIED ARTS—24 W. 57th (765-3560). Folding screens by Jacobs, Sugarman, Youngerman; thru 6/15.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Invitational exhibit, with works by Nicolaus, Phillips, Ridenhour, Stokolosa, Storey, Thomson; thru 7/3.

HABER THEODORE—24 W. 57th (541-9393). Representational paintings by Adler, Appel, Nelson, Press, Tarlow; 6/8-7/3.

HEIDENBERG—50 W. 57th (586-3808). Works on paper by Arp, Bonnard, Botero, others; thru 6/14.

MC KEE—41 E. 57th (688-5951). Paintings, drawings and sculpture by gallery artists; thru 6/14.

MILLER—724 Fifth (246-1625). Works on paper by Amenoff, Bachardy, Chase, Held, Kent, Kline, Morley, Neel, Zakanitch; plus "found" paintings from the collections of various artists; thru 7/31.

OSCARSSON HOOD—41 W. 57th (750-8640). "Review/Preview '84-'85" with works by Chaissac, Couch, DuBasky, Lobdell, others; thru 7/31.

PEARL—38 E. 57th (838-6310). New Talent Show, with works by Bentevigna, Dudek, Heffernan, Hennessy, others; thru 6/28.

PROTETCH—37 W. 57th (833-2340). Drawings by architects from 23 countries, thru 6/8.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th-18th centuries; thru 6/15.

SCHOELKOPF—50 W. 57th (765-3540). 20th-century Modernist works by Daugherty, Hartley, Lachaise, Scarlett, Stella, Storrs; thru 6/26.

East Village

WOLFF—513 E. 6th (460-5844). Abstract paintings by Cyphers, Fisher, Glick, Lasker, Thompson; thru 6/16.

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SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). Works by Southern artists; thru 6/8.

AMERICAN INDIAN COMMUNITY HOUSE—164 Mercer (226-7433). Works by Native American Women; thru 6/29.

BAUM/HUDSON CENTER—105-109 Hudson (929-6688). Works by artists who exhibited at the Razor Gallery from 1973 to 1979, including Anthony, Bradshaw, Colescott, Pfaff, Zago, others; thru 6/29.

CONCORD—451 Broome (925-2994). "Funny Art" by Baldessari, Gianakos, Gutfreund, Ruscha, Wegman, others; 6/8-7/12.

COOPER—155 Wooster (674-0766). Sculpture by gallery artists, including Andre, Grosvenor, Judd, LeWitt, others; 6/6-28.

COWLES—420 W. Broadway (925-3500). Abstract works by Amenoff, Berthot, Connelly, Mentor, Saret, others; 6/6-7/12.

CUTLER—164 Mercer (219-1577). Works by well-known and emerging artists, all for less than $200 each; thru 7/3.

49TH PARALLEL—420 W. Broadway (925-8349). Works by Billy, Dorion, Grossman, Mackenzie; thru 7/27,.

GERMANS VAN ECK—420 W. Broadway (219-0717). A survey of current trends in European art, with works by Alberola, Blais, Nicoletti, Schindler, others; thru 6/29.

HENOCH—80 Wooster (966-6360). Works by gallery artists; thru 6/30.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Works by artists who lived on the Lower East Side between 1948-1970; thru 6/30.

LORENCE-MONK— 568 Broadway (431-3555). Portfolios of prints by Cucchi, Fischl, Kruger, Stalder, Turrell; thru 6/29.

MILLIKEN—98 Prince (966-7800). Works by gallery artists; thru 6/30.

PIETRASANTA—81 Franklin (219-3128). Painting and sculpture by Florsheim, Kretschmer, Nettles, Saito; thru 8/16.

ROSENBERG—115 Wooster (431-4838). Abstract oil paintings by Besemer, Heeks, Maffei, Seidl; thru 7/30.

SEGAL—568 Broadway (431-0010). Installations, photographs and paintings by Fincher, Hall, Wade; thru 7/9.

SONNABEND—420 W. Broadway (966-6160). Works by gallery artists; 6/8-30.

STOLER—13 White(966-5090). Works by Belcher, Jaffee, Majore, Miller, Pittu; thru 6/28.

TWINING—568 Broadway (431-1830). Works by 5 crafts artists, curated by Jack Lenor Larsen; thru 7/15.

Other

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West & Front St., Brooklyn (571-2206). Paintings by Azaceta, Carlson, Dickson, Glier, Rifka, others; thru 6/30.

FASHION MODA—2803 Third Ave., Bronx (585-0135). Paintings by graffiti artists, including AONE, KOOR, TOXIC; thru 6/12.

JAPAN HOUSE—333 E. 47th (832-1155). Recent architectural projects by Fumihiko Maki and Arata Isozaki; thru 6/30.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). Works by artists who grew up in the Bronx, including Acconci, Goldberg, Held, Leslie, Rivers, Sperry, Sugarman; thru 6/9.

P. S. 1—46-01 21st St., LIC (718-784-2084). "Fresh Paint: The Houston School"—works by Houston artists; "Just Images: Swedish Photography Now"; "Special Project: Barry Goldberg"; thru 6/23.

Photography

LAURENCE BACH—Constructed photographs of imaginary places and objects of worship, thru 6/29. Miller, 38 E. 57th (319-1800).

ANDREAS FEININGER—Experimental nature photography from the 1930's, plus later works, thru 6/28. Wolf, 30 W. 57th (568-8432).

LARRY FINK/ANTHONY HERNANDEZ—Photographs of celebrations/A photographic study of Beverly Hills and its inhabitants. Thru 6/15. Burden, 20 E. 23rd (457-8790).

VIVIAN GOTTHEIM—Photographs of the popular Brazilian event, Bumba-Meu-Boi, thru 6/15. 4th Street Photo, 67 E. 4th (673-1021).

ED GRAZDA/DOUGLAS SANDHAGE—Photographs by both of Robert Wilson's 1971 production "Deafman Glance," thru 6/30. DTW, 219 W. 19th (737-7142).

GARY GROSS/FRANCES MURRAY—Photographs of children by both. Thru 6/15. Neikrug, 224 E. 68th (288-7741).

I. C. P.—1130 Fifth (860-1777), Tues. 12-8, Wed-Fri. 12-5, Sat.-Sun. 11-6. Modernist photographs from the collection of Carlos Cruz, a Chilean architect, including works by Coburn, Cunningham, Depero, Modotti, Moholy-Nagy, others; thru 6/16...Photographs from the Sam Wagstaff Collection at the J. Paul Getty Museum, thru 6/9.

SUNIL JANAH—Photographs of India from 1940 to the present, thru 6/30. Overseas Press Club, 52 E. 41st (697-9650).

CHUCK KELTON—Black and white landscape photographs, thru 6/15. Hedgepeth, 519 Madison (223-0077).

DAVID LEBE—Light drawings and painted photograms, thru 6/28. Pfeifer, 568 Broadway (226-2251).

ERICA LENNARD—Recent photographs of India, 6/8-30. Sonnabend, 420 W. Broadway (966-6160).

JENNY OKUN—Photographic images of New York, Los Angeles and London, ranging up to five-feet in length, thru 6/29. Urdang, 23 E. 74th (288-7004).

PHILIP PERKIS—Photographs taken while on extended stays in Israel, Egypt and Mexico, thru 6/15. Photocollect, 740 West End (222-7381).

303 PARK SOUTH—(533-0777). Photographs with cultural and psychological emblems, by Albert, Belcher, Frailey, Mann, Pannell, Rohrbach, Santino; thru 7/1.

ARTHUR TRESS—Silver gelatin prints of physical phenomena, thru 6/14. New York Academy of Sciences, 2 E. 63rd (838-0230).

Performance

P.S. 1—46-01 21st st., L.I.C. (718-784-2084). "A Touch of Class," Yvonne Meier, Mark Morris; 6/8, 9, at 3.

P.S. 122—150 First Ave. (477-5288). Penny Arcade aka Susanna Ventura with her rock and roll theater spectacle, "While You Were Out," 6/7-9, at 9. $6.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Architectural Ceramics: Eight Concepts; thru 7/20.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India...New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru July ...Mountain of the Mist; thru mid-Sept....Captured Motion: Skeletal Studies of S. Harmsted Chubb; thru 6/16...John James Audubon: Science into Art; thru 7/21...Maya: Treasures of an Ancient Civilization; thru 7/28...Moving a Museum: The Rothschild Bird Collection; thru Summer.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2; $1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Japanese Ghosts and Demons: Art of the Supernatural; 6/13-9/1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1...Emerging Expressions: The Artist & The Computer; thru 9/22...Curator's Choice; thru 8/11...The Bronx: A Celebration; thru '86...Vivian Brown: Recent Paintings; 6/8-7/18.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...The New Path: Ruskin and the American Pre-Raphaelites; thru 6/10...Wedgwood 1920-1941; thru 7/8...Pyramid: A Wall Drawing by Sol Lewitt; thru 9/2.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6. $2, seniors & students $1. Igbo Arts: Community and Cosmos; thru 6/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues. after 5...Wine: Celebration and Ceremony; thru 10/13...Rare Illustrated Design Books; thru 10/6... Chicago Furniture: Art, Craft and Industry, 1833-1983; thru 8/25...Carnegie Libraries: Sesquicentennial Celebration; 6/11-9/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters ...Gilbert and George: Retrospective; thru 6/16...Mark Rothko: Works on Paper; thru 6/16...Collection Gallery: Giulio Paolini; thru 7/7.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish holidays. $2.50, seniors and students $1.50...Sculpture Court: Menashe Kadishman; thru 6/30...The Jewish Patrons of Venice—Part I; thru 9/29...Art and Exile: Felix Nussbaum (1904-1944); thru 8/4...Recent Acquisitions: Contemporary American Art; thru 9/3...One Little Goat: Two Artists: El Lissitzky and Frank Stella; thru 6/9.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2... Greek and Roman Treasury...Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D...Sports in Ancient Greece...New Galleries for Ancient Near Eastern Art...The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...The John M. Crawford Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8...George Inness: An American Landscape Artist; thru 6/9 ...Dutch Drawings of the 17th Century; thru 6/9...The Art of Pre-Columbian Gold: The Jan Mitchell Collection; thru 8/11...Keynotes: Two Centuries of Piano Design; thru 11/29...Renaissance Revival Sitting Room, Meriden, Conn. (1868-70)...Taino Art of the Dominican Republic; thru 10/13...The Engravings of Giorgio Ghisi (1520-1582); thru 10/3. **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2:50 suggested donation...Mediaeval Secular Manuscripts; thru 7/31...The Mikado: A Centenary Celebration; thru 7/31...Illustrated Letters; thru 7/31.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $l; free Tues. eve. Southern Folk Art; thru 8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern...Arctic Art of the Eskimo...Native Tastes; thru 6/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily ...Discovery: Rare Honeymooners; thru 9/26...Radio After Radio; 6/10-14.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery...Rooms from the Home of John D. Rockefeller Sr....Cream of the Crop: The New Couture; thru 6/16...Fine Figure of a Woman; thru 9/15...Broadway's Best: Tony Award Designs 1973-1983; thru 9/15...Collecting New York; thru 9/8.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $3; children & seniors $1.75. In Perspective, permanent exhibition on the history and development of holography...Light Years...Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...A Personal View: Photography in the Collection of Paul F. Walter; thru 8/13...Kurt Schwitters; 6/10-10/1.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free...American Artists Abroad: The European Experience in the 19th Century; thru 9/2.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...John Singer Sargent Drawings From the Corcoran Gallery of Art; thru 6/23...Luis Melendez: Spanish Still Life Painter of the 18th Century; thru 9/1.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Sustained Visions: Tal-Coat; thru 6/30...T.V. Picture, works by Diana Formisano, John Glascock, and Rene Santos; thru 6/23...Nine American Artists Respond the the Signs of our Times; thru 7/7... Children Working with Contemporary Artists; thru 6/30.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps...Firefighting on Parade: 1700-1865...Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; thru 8/10...Audubon's Birds of North America: The Original Watercolors; thru 9/14...The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5...Chicago and New York: Architectural Interactions; thru 10/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9....Landmarks in English Literature; 6/10-12/31.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10-5; Wed. 10-8; Sat.-Sun. 1-6. Contribution suggested...Sculpture from Germany; thru 6/16...Barbara Friedman: Shaped Paintings; thru 6/23...Annual Juried Exhibition; thru 7/7.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus...Drawing Acquisitions: 1981-1985; 6/11-9/22. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). The Surreal City 1930s-1950s; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/5 at 10: Important Paintings by Old Masters. On view from 6/1. 6/5 at 2: Fine Chinese Paintings. On view from 6/1. 6/6 at 10 & 2: Fine Chinese Ceramics and Works of Art. On view from 6/1. 6/7 at 10 & 2: Important British and American Sporting Pictures. On view from 6/1. 6/11 at 10: Fine Jewels. On view from 6/7. **East, 219 E. 67th St.** (570-4141).6/5 at 10: Collectibles II: Costume, Textiles, Toys, and Dolls. On view from 6/1. 6/7 at 2: Modern Sporting Guns and the James W. Russell, Jr. Collection of American Firearms. On view from 6/5.

DOYLE—175 E. 87th St. (427-2730). Next sale 6/12.

PHILLIPS—406 E. 79th St. (570-4830). 6/5 at 11: Furniture and Decorations. On view from 6/1. 6/11 at 1: Jewelry. On view from 6/8.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 6/5 at 10:15 & 2: Fine Chinese Ceramics and Works of Art; Property of Hartman, Rare Art Inc. On view from 5/31. 6/6 at 10:15: Important Old Master Paintings. On view from 5/31. 6/6 at 2: Important Sporting Paintings and Prints. On view from 6/1. 6/7,8 at 2: English Furniture, Decorations, Silver and Carpets. On view from 6/1. 6/10 at 2, 6/11 at 10:15 & 2: Russian Works of Art, Greek and Russian Icons, Objects of Vertu. On view from 6/6. 6/10 at 2, 6/11 at 10:15 & 2: Sotheby's Arcade Auction: Jewelry. On view from 6/6.

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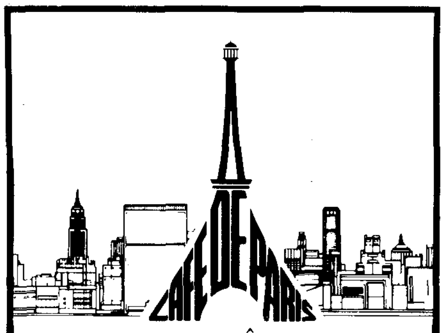

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

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Wednesday, June 5

CHARLES AZNAVOUR—Carnegie Hall at 8, thru 6/9. $12.50–$25.

CHAIM FREIBERG, pianist. Works by Jochsberger, Bach, Franck, Chopin, Granados. Merkin Concert Hall at 8. $8.

MARCEL DE TARANTO AND FRIENDS—The pianist, with pianist John Cobb, clarinetist Gail Knipper, soprano Marianne Burke. Mozart, Debussy, Brahms, Chopin, Schubert. Carnegie Recital Hall, at 8. $7.

ALL-CITY HIGH SCHOOL CHORUS AND ORCHESTRA—Avery Fisher Hall at 7:30. $5.

PETER COREY, guitarist, with harpsichordist Bettina Covo, flutist Brian Taylor, others. Works of Weiss, Bach, Ubieta, Tarrega, Corey, Bolling. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

ONE O'CLOCK BRASS—Jazz, at St. Bartholomew's Church patio, Park Ave. at 50th St., at noon. Free.

RAPHAEL MOSTEL, playing Tibetan singing bowls and rams' horns. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

NORMAN RILEY QUARTET—At noon, Port Authority Bus Terminal, main concourse North Wing, Eighth Ave. and 42nd St. At 4:30, George Washington Bridge Bus Station, Broadway and 178th St. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

LITA JOY SITJAR—Lincoln Center Library at 4. Free.

MUSIC FOR HOMEMADE INSTRUMENTS—Five musicians who make and play instruments created from trash and found objects. Program includes four premieres. Loft at 262 Bowery, between Houston and Prince Sts. (226-1558), at 8. $5, or $5 worth of cans.

STUDENT RECITAL—Roosa School of Music advanced students in solo and chamber music. Pratt Recital Hall, Roosa School, 25 Columbia Pl. (718-875-7371), Brooklyn, at 8. Free.

CREATIVE TIME—See Dance, below.

Thursday, June 6

MADONNA—Radio City Music Hall at 8, thru 6/8. Sold out.

CHARLES AZNAVOUR—See 6/5.

LEONA ACKERMAN, soprano, with pianist Richard Foster. Works of Handel, Beethoven, Schumann, Wolf, Debussy, Purcell/Britten, Bernstein, Strasfogel (N.Y. premiere). Merkin Concert Hall at 8. $6.

EUI CHANG KIM, baritone, with pianist Thomas Grubb. Music of Vivaldi, Bach, Poulenc, Wolf, Vaughan Williams. Carnegie Recital Hall at 8. $7.

NOVA CHAMBER ENSEMBLE—Barwinsky's Piano Quintet (U.S. premiere). Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 8. $10.

DAVID HURD, organist. Works by Bach, including Toccata and Fugue in F. St. Paul's Chapel, Broadway and 116th St., at 8. $1.

RAY RIVERA LATIN SWING BAND—"A Little Noon Music," in St. Mark's Park, Second Ave. and 10th St., at 12. Free.

MAYA GUNJI, marimba/**RANDY MAX,** vibraphone. Music by Bach, Albeniz, Debussy, Joplin. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

THE LIGHTHOUSE SINGERS/OPERA WORKSHOP—Bach's *Magnificat;* P.D.Q. Bach's *Missa Hilarious*/P.D.Q. Bach's *The Stoned Guest.* Lighthouse Auditorium, 111 E. 59th St. (355-2200, ext. 222), at 8. Free, but reservations required.

ALAN KAY, clarinetist. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

KEVIN HOSTEN, flutist. Lincoln Center Library at 4. Free.

MUSIC FOR HOMEMADE INSTRUMENTS—See 6/5.

NEW YORK CHORAL SOCIETY SUMMER SING—David Randolph conducts open readings of Mozart's *Grand Mass* in c and Haydn's *Paukenmesse.* CAMI Hall, 165 W. 57th St., at 7:30. $5 includes refreshments and use of a score.

TIME OUT FOR LOVE—Original musical revue. Crystal Pavilion atrium, Third Ave. between 49th and 50th Sts., at 12:30 and 1:30. Free.

THEODORE ARM, ERIKO SATO, violinists//**TOBY HOFFMAN,** violist/**WARREN LASH,** cellist/**HAKURO MORI,** cellist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

CREATIVE TIME—See Dance, below.

Friday, June 7

CONCORDIA: A CHAMBER SYMPHONY, Marin Alsop conductor; pianist Joanne Polk. Copland's *Appalachian Spring;* George Bogatko's new untitled work (world premiere); Weill's Suite from *The Threepenny Opera;* Stravinsky's Concerto in D for String Orchestra; Gershwin's *Rhapsody in Blue.* Alice Tully Hall at 8. $15, $20.

CHARLES AZNAVOUR—See 6/5.

MADONNA—See 6/6.

SPHERE, with Kenny Barron, Charlie Rouse, Buster Williams, Ben Riley. Jazz at the Center, Henry Street Settlement, 466 Grand St. (598-0400), at 7. $5.

MITCHELL KORN ENSEMBLE—Works by Korn. Carnegie Recital Hall at 8. $10.

CINELLI DUO—Soprano and guitarist, with tenor Steven Finch. Works by Britten and 19th-century songs. St. Stephen of Hungary Church, 414 E. 82nd St., at 8. Free.

PANDIT SHARDA SAHAI, STEVEN GORN, AND BOB BECKER—Music of North India. Alternative Museum, 17 White St. (966-4444), at 8. $8.

STEELEYE SPAN/RENAISSANCE/FAIRPORT CONVENTION—Groups from Britain, at the Beacon Theater, Broadway and 74th St. (787-1477), at 8. $14.50, $17.50.

MUSIC FOR HOMEMADE INSTRUMENTS—See 6/5. Tonight at 10.

BENNY POWELL QUINTET—Jazz, at Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

SYLVAN WIND QUINTET—Classical music. Exxon Park, west of Sixth Ave. at 49th–50th Sts., at 12:30.

PAUL MCCANDLESS AND FRIENDS—Jazz, at the New York Open Center Teahouse, 83 Spring St. (219-2527), at 7:30 and 9:30. $10.

X-SEAMEN'S INSTITUTE—Sea chanteys, outdoors at the Trans-Lux Seaport Theater, 210 Front St., at 7. Free.

MARLENE SCHUSSLER, vocalist, with pianist William Barto-Jones. Lincoln Center Library at 4. Free.

LIGHTHOUSE SINGERS/OPERA WORKSHOP—See 6/6.

JERRY JEROME, tenor saxophonist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

SUMMER SYMPHONY OF QUEENS, George Rothman conductor, flutist Helen Campo. Beethoven's *Egmont* Overture; Mozart's Flute Concerto in D; Rimsky-Korsakov's *Scheherazade.* Rathaus Hall, Queens College, L.I.E. and Kissena Blvd., Flushing, at 8. $3.

PAUL AND LAURA ELIOT, folk musicians. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, after 8:30 Fri. only), at 9:30. $4.

Saturday, June 8

DAVID AMRAM—"Keeping the Flame Alive." Regional American folk music for flute, saxophone, guitar, claves, bass, percussion, piano, Sioux courting flute, kazoo, French horn, whistles, and other instruments. Performing with Amram: Jerry Dodgion, Vic Juris, Victor Venegas, Ignacio Berroa. Carnegie Recital Hall at 8:30. $10.

CHARLES AZNAVOUR—See 6/5.

MADONNA—See 6/6.

CLASSIAL MUSIC OF INDIA—Alice Tully Hall at 6:45. $7.50–$20.

INEZ BULL/JOHN GORMAN—Music for piano duo. Carnegie Recital Hall at 2.

TABERNACLE CHOIR OF PILGRIM CHURCH, Shellie Banks director. Gospel and worship music. Avery Fisher Hall at 8. $10–$20.

MONGO SANTAMARIA AND GROUP—Jazz at the Center, Henry Street Settlement, 466 Grand St. (598-0400), at 7 and 8:30. $5.

ARIEL STRING QUARTET—American music. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

TALKING DRUMS—Traditional and high-life music and dance of West Africa. Triplex Theater, BMCC, 199 Chambers St. (618-1980), at 8. $10, $12.

CON BRIO—Classical-music group. Lincoln Center Library at 2:30. Free.

CHARLESTON STRING QUARTET—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

SIMON SHAHEEN, oud and violin. Middle Eastern music. Queens Borough Public Library, 1 Library Plaza, Flushing, at 2. Free.

Sunday, June 9

BOYS CHOIR OF HARLEM, ORCHESTRA OF ST. LUKE'S, Walter J. Turnbull conductor. Bach's Cantata No. 4; Mozart's "Coronation" Mass; and staged selections from pop, gospel, and spirituals. Anniversary gala benefit. Alice Tully Hall at 3. $12.50–$25 (benefit: 690-3333).

ZAMIR CHORALE—Alice Tully Hall at 7:30.

CHARLES AZNAVOUR—See 6/5.

DAVID AMRAM AND FRIENDS—See 6/8 for program. Today at the Alternative Museum, 17 White St. (966-4444), at 8. $9.

NANCIANNE PARRELLA, organist. Works by Bach, including the Canonic Variations on *Vom Himmel hoch.* Grace Church, Broadway and 10th St., at 3. $1.

JOHN SCHUDER, organist. Music by Buxtehude, Messiaen, Bach, Reger. Riverside Church, the Drive at 122nd St., at 7. Free.

JIMMY OWENS PLUS. . .PLAYS THELONIOUS MONK—The trumpeter with other instrumentalists. St. Peter's Church, Lexington Ave. and 54th St., at 7:30 (722-8223). $6, or $12 per family (up to four children).

BORIS SHTOKOLOV, bass/**ANATOLY SOLOVIANEKO,** tenor/**EDITA PIEKHA,** vocalist/**EV-**

GENY MARTINOV, composer-singer. Carnegie Hall at 2. $12.50–$25.

TAIWANESE MUSIC SOCIETY—Award winners concert: piano, violin, cello, clarinet. Merkin Concert Hall at 3. $10.

TRIBUTE TO GILDA MIGNONETTE—Italian music. Carnegie Recital Hall at 8:30. $7.

JOHN COLLIS, WILLIAM ZUKOF, countertenors, with harpsichordist Dongsok Shin, Adam Gilbert on recorder, and other artists. John Blow's *Ode on the Death of Mr. Henry Purcell*; works by Monteverdi, 17th-century cantatas, and more. St. Ignatius Church, West End Ave. at 87th St., at 4. $5.

JANET NACCA, singer/**LUIGI MARINARO**, tenor, with accompanists Bruce Levine and Vincente De Sola. Christ Church, Park Ave. at 60th St., at 2:30. Free.

THEODORE ARM, others. See 6/6. Today at 4.

JEFFREY ADLER, with a music group. Brooklyn Heights Library, 280 Cadman Plaza West, at 1:30. Free.

Monday, June 10

GAL COSTA, singer from Brazil (U.S. debut), with "Tropicalia." Carnegie Hall at 8. $15–$25.

JILL TIMMONS, pianist. Works of Haydn, Beethoven, Debussy, Ravel, Bergsma. Carnegie Recital Hall at 8. $7.

BRETTA LUNDELL, soprano, with pianist Charles Spencer. Works of Beethoven, Brahms, Mendelssohn, Bracali. Merkin Concert Hall at 8. $7.

VAN ZANDT ELLIS, pianist. Chopin program. Circle Repertory Company, 99 Seventh Ave. So. at W. 4th St. (691-3210), at 8. $8.

NEW YORK CHAMBER ORCHESTRA, Laurine Fox conductor. Mozart's Serenade No. 4 in D, K. 203. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

THE HEIGHTS QUARTET, with violist Shelly Holland-Moritz. Music by Haydn, Mozart, Schubert. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

BRUCE SMITH PERCUSSION PLUS—Traditional and mainstream jazz. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

CARLOTTA GARY, cellist. Lincoln Center Library at 4. Free.

HARLEM PIANO TRIO—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

WEST VILLAGE CHORALE SUMMER SING—Penna Rose conducts an open reading of Brahms's *German Requiem*. St. John's in the Village, 224 Waverly Pl. at 11th St., at 7:30. $4 includes refreshments and use of score.

ADULT STUDENT RECITAL—Solo and chamber music. Pratt Recital Hall, Roosa School of Music, 25 Columbia Pl., Brooklyn Heights (718-875-7371), at 8. Free.

Tuesday, June 11

GAL COSTA—See 6/10.

MARGARET WILLIG, soprano/**ALICE MARIE NELSON**, mezzo-soprano, with pianist Margaret Singer. Music by Purcell, Bach, Schumann, Debussy, Mahler, Morgenstern, Mozart, Puccini. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $4.

MARK MORGANELLI AND THE JAZZ FORUM ALL-STARS—Exxon Park, west of Sixth Ave., 49th–50th Sts., at 12:30. Free.

BARBARA THOMSON, organist. Music of Bach, Messiaen, White, Widor. Trinity Church, Broadway at Wall St., at 12:45. Free.

MARK KYRKOSTAS AND HIS JAZZ QUARTET—Middle Eastern sounds. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

KOREAN ARTISTS—Carnegie Recital Hall at 8. Program information unavailable.

ELIZABETH WEISS, violinist. Lincoln Center Library at 4. Free.

TIME OUT FOR LOVE—Musical revue at Crystal Pavilion. See 6/6.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YOK CHORAL SOCIETY SUMMER SING—Robert DeCormier conducts an open reading of Dvorak's *Requiem*. CAMI Hall, 165 W. 57th St., at 7:30. $5 includes refreshments and use of a score.

Opera

METROPOLITAN OPERA IN THE PARKS—The free summer concert performances begin Tues., 6/11, in Central Park on the Great Lawn, with Puccini's *Manon Lescaut*, Santi conducting; with Maliponte, V. Moldoveanu, Elvira, Berberian (rain date, 6/13); repeated 6/14 in Prospect Park, Brooklyn, with Craig, V. Moldoveanu, Hartman, Berberian (rain date, 6/16), and 6/19 in Astoria Park, Queens, with Maliponte, V. Moldoveanu, Hartman, Courtney (rain date, 6/20); also, 6/22 in Eisenhower Park, Nassau County, with the same cast as 6/11 (rain date, 6/23) . . . Second production: Verdi's *Rigoletto*, Woitach conducting; 6/12, Snug Harbor, Staten Island; with Bradley, Clark, Di Giuseppe, Jones, Courtney, Macurdy (rain date, 6/13); repeated 6/15, at the N.Y. Botanical Garden, Bronx, with Robinson, Protti, Alexander, Jones, Clark, Macurdy (rain date, 6/16), and 6/18 in Central Park, with the same cast as 6/15 (rain date, 6/20); also 6/21, Cunningham Park, Queens, with Bradley, Protti, Alexander, Catania, Clark, Macurdy (rain date, 6/23). All these are at 8:30; picnic time is up to you.

COSI FAN TUTTE, by Mozart. In English, fully staged production by Gotham City Opera, Daniel Bridston conductor. Morse Center, Trinity School, 121 W. 91st St. (505-0595). 6/8 at 8, 6/9 at 7. $15.

ZAZA, by Leoncavallo. Riverside Opera Ensemble, Nathan Matthews conductor. Rutgers Presbyterian Church, 236 W. 73rd St. (228-3742). 6/6, 7, 8 at 8; 6/9 at 4. $10.

LUCIA DI LAMMERMOOR, by Donizetti. Regina Opera Theatre, Alejandro Guzman conductor. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555). 6/8 at 8; 6/9 at 4. $7.

LA FORZA DEL DESTINO—Operalogue on Verdi's opera, by Amadeus Fine Arts Society, at Grace and St. Paul's Church, 123 W. 71st St. 6/11 at 7:30. $3.

OPERATIC CONCERT—*Arias and scenes, sung by* professional members of Janet Bookspan's master class. Benefit for the Hebrew Arts School scholarship fund. Merkin Concert Hall, 6/11 at 8. $10.

Dance

New York City Ballet Company
At the New York State Theater

Through June 23. $4–$36. 6/4 at 8: *Apollo, Valse Triste, Eight More, Tchaikovsky Suite No. 3.* 6/5 at 8: *Divertimento From "Le Baiser de la Fee," Valse Fantaisie, In the Night, Stravinsky Violin Concerto.* 6/6 at 8: Annual Spring Gala; program includes preview of a new Jerome Robbins ballet to a score by Berg; $5–$1,000 (870-5676). 6/7 at 8: *The Four Temperaments, The Cage, Seven by Five, Symphony in Three Movements.* 6/8 at 2: *Divertimento From "Le Baiser de la Fee," The Cage, Valse Fantaisie, Tchaikovsky Suite No. 3.* 6/8 at 8: *Divertimento From "Le Baiser de la Fee," Poulenc Sonata, The Four Seasons.* 6/9 at 1: *Apollo, Valse Triste, Eight More, Tchaikovsky Suite No. 3.* 6/9 at 7: *The Four Temperaments, Afternoon of a Faun, Other Dances, Stravinsky Violin Concerto.* 6/11 at 8: *Apollo, Seven by Five, Other Dances, The Four Seasons.*

American Ballet Theatre
At the Metropolitan Opera House

Through June 15. Matinees $8–$32.50; evenings $9–$42.50. 6/3 at 8: *Donizetti Variations, Dim Lustre, Bach Partita.* 6/4 at 8: Cynthia Gregory 25th-anniversary gala: *Swan Lake,* Act II; *excerpts from Raymonda, Fall River Legend, Tales of Hoffmann, Giselle, Firebird,* and a solo choreographed by Gregory, danced by Jaffe. 6/5 at 2 and 8: *Coppelia.* 6/6, 7 at 8: *Don Quixote.* 6/8 at 2 and 8, 6/10 at 8: *Romeo and Juliet.* 6/11 at 8, 6/12 at 2 and 8: *Cinderella.* 6/13, 14 at 8, 6/15 at 2 and 8: *Don Quixote.* Season ends.

Other

CAROLYN DORFMAN DANCE CO./BARBARA HAYLEY AND DANCERS—"Flowers Don't Bloom in Winter Anymore" (N.Y. premiere), "Signatures," "Evol Teud."/"White Waltz" (N.Y. premiere), with guest artist Rachel Lampert; "If I Were Only Sailing"; new work (premiere). Ethnic Folk Arts Center, 179 Varick St. (924-0077). 6/8, 9, 10 at 8:30. $6.

CATLIN COBB AND DANCERS—"Inventing the Everyday." Ohio Theater, 66 Wooster St. (924-0077). 6/6, 7, 8, 9 at 8. $6.

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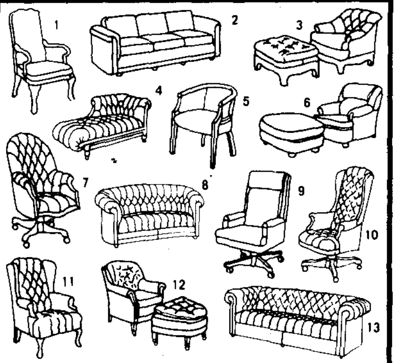

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MUSIC & DANCE

CHAMBER BALLET U.S.A.—Finis Jhung's "portable" company of eight dancers, in two programs. A: Pas de deux from *Stars and Stripes*; *La Favorita* (N.Y. premiere); *Between Spaces*; *Contredances*; 6/5 at 7:30, 6/7, 8 at 8. B: *Rossini Sonatas* (N.Y. premiere), *Libido*, *Tideline* (N.Y. premiere), *Contredances*; 6/6 at 8, 6/8 at 2, 6/9 at 5. Symphony Space; $9; 6/5 benefit tickets, $100.

CHEN AND DANCERS—Premieres of four works, two each by H.T. Chen, two by Jung Auyang. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/6–8 at 8, 6/9 at 3 and 8. $7.

CHILDREN'S BALLET ENSEMBLE—A new company, performing "Little Ida's Dream" and "Divertismentos." Goldwater Memorial Hospital Theater, Roosevelt Island (371-3667). 6/7 at 7:30, 6/8 at 3:30. $8; children, seniors, $6.

CHILDREN'S DANCE THEATER—A multimedia event, "Dancin' in the Streets," with 200 youngsters 5–15 dancing in a variety of moods and styles. High School for the Humanities, 351 W. 18th St. (242-0984). 6/8 at 6. $4.

CREATIVE TIME ART IN THE ANCHORAGE—Stephen Koester and Terry Creach are the performers. Also art installations by painters. Brooklyn Anchorage, Cadman Plaza West and Front St., Brooklyn (571-2206). 6/5, 6 at 7:30. $6.

DANCE AND POPULAR CULTURE—A Touch of Class, teenage double-dutch jumpropers from Brooklyn; Yvonne Meier, "Gone Off Once"; Mark Morris, with "Apotheosis," to music of Berlioz. P.S. 1, 46-01 21st St. (718-784-2084). 6/8, 9 at 3. $4.

FRESH TRACKS—Works by six choreographers: Susan Hadley, David Dorfman, Judy Levine, Vicki Angel, David Landis, Eva Gasteazoro. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/4, 11, 18, 25 at 8. $7.

HOPE GILLERMAN—The choreographer and other dancers in her "Family in the Works," Act I, and "Gardener A Learns to Cook." White Dog, 54 White St. (966-6347), 6/5–8 at 9. $6.

MAFATA DANCE COMPANY—Guest artist is Carmen De Lavallade. Symphony Space, 6/10 at 8. Benefit performance; $5, $10.

MIGRATIONS—Dances by Sharna Allison, Cheryl Flaharty, Lucy Rumack, with a group of dancers. Cunningham Studio, 55 Bethune St., 11th floor (718-499-7338). 6/8, 9 at 8. $6.

MOVING IMAGES—Dance-theater works by Jody Oberfelder-Riehm and Le Schaetzel, respectively "Rock/Paper/Scissors" and "DNA Memories." BACA Downtown, 111 Willoughby St. (718-596-2222)., Brooklyn 6/7 at 8. $5.

NOVANTIQUA DANCE COMPANY, Mark Franko choreographer, guest artist Christine Dakin. Program includes the premiere of "Post-Renaissance Descant." Theater of the Church of the Holy Trinity, 316 E. 88th St. (866-9167). 6/4, 5 at 8. $7.

RITHA DEVI—The Hindu classical dancer in "Prag-Jyoti," or "Early Radiance." Lillie Blake School Auditorium, 45 E. 81st St. (988-7697). 6/8 at 7:30. $5.

RIVERSIDE DANCE FESTIVAL—Nanette Bearden Contemporary Dance Theatre, with four premieres including two works by Talley Beatty; a different program each night; 6/5, 7, 9 at 8 . . . Balletfore, in Fokine's "Le Spectre de la Rose" and Richard Holden's "Two Pigeons"; 6/6, 8 at 8, 6/8, 9 at 2. Theater of the Riverside Church, the Drive at 122nd St. $7.

SAMUL-NORI—Four Korean dancer-drummers in traditional music and dance. Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 286). 6/3, 5 at 8. $20.

"THE SHOOTING OF DAN MCGREW"—Original production by Jacques d'Amboise, music by Galt MacDermot, with the 600 students of P.S. 29, ages 5–12, along with "1 principal, 20 teachers, the cafeteria crew, and 1 janitor." At the school, 425 Henry St., Brooklyn (718-330-9277). 6/7, 8, 9 at 7. $5.

SPANISH DANCE ARTS COMPANY—Dance and music, with guitarists and a singer, from flamenco to classical. NYU University Theater, 35 W. 4th St. (279-4200). 6/6, 7, 8 at 8; 6/9 at 2. $10.

SUSAN OSBERG/PETER HEALEY—Recent works: Osberg's "Eden," a premiere with the Workwith Dancers. Healey's "The Precious Flower," a dance-opera, with mezzo-soprano Janet Norquist as Kirsten Flagstad; also Janet Panetta, Ching Gonzalez, others. Middle Collegiate Church, 50 E. 7th St. (857-1409). 6/7, 8 at 8:30. $7.

URBAN BUSH WOMEN—World premiere of "Spirit Rising," by Jawole Zollar. La Mama, E.T.C., 74A E. 4th St. (475-7908). 6/4–9 at 7:30. $10.

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OTHER EVENTS

Happenings

STREET FAIRS, BLOCK PARTIES, other outdoor summer gatherings: Lots of neighborhoods are in a party mood, and we're all invited. To the West Village's Horatio St., for instance, where Festival XV, a tiny garden party, is set for 6/8, 11–5, at the Association's award-winning green space at the corner of Horatio and Eighth Ave., south of 14th St. Baked goods, clothing, books, records, somebody's treasures (your finds), entertainment for kids and grown-ups . . . The annual W. 44th St. Garage Sale, 6/8, 11–6, takes over the block between Ninth and Tenth Aves., with families and local organizations instead of commercial vendors (unless they live on the block); memorabilia, foods, toys, housewares, and lots more to look at and buy . . . The yearly Feast of St. Anthony begins 6/6, lasting until the 16th, on Houston and Sullivan Sts. in SoHo, centering around religious activities at the church, but also full of the sights and sounds and smells of music and foods and marketplace fun. It's free, except for what you buy—and who can resist? . . . A Block Fair hosted by the 10th and Stuyvesant Sts. Association will take over those two landmark streets between Second and Third Aves. 6/8, noon–7, with collecitbles, games and prizes, live music, foods, books, antiques . . . 6/9, 11–6, the Lower East Side Jewish Festival is a day-long event full of entertainment, Jewish foods from Sephardic to kosher Chinese, Judaic artwork, an amusement park, crafts, jewelry. It's all on Essex St., between Grand and Canal Sts., and if it rains, the site is the Educational Alliance, 197 E. Broadway . . . The Rutland Romp celebrates the Brooklyn neighborhood's revitalization, 6/9, noon–6, on E. Rutland Rd., 94th–95th Sts. Live entertainment, street performers, craftspeople, merchants, food vendors galore . . . Also in Brooklyn, the Midwood Mardi Gras goes on on Ave. M, between Ocean and Coney Island Aves., 6/9, noon–6. Clowns, mimes, bands, international foods, crafts, and collectibles . . . Still in Brooklyn, a weekend party, the East New York Music Festival and Fair, 6/8, 9, includes music, puppets, dance, storytelling, rides, and several musical groups, including gospel singers and Latin bands. (718-649-7979).

SIMON WIESENTHAL will be guest speaker at the Community Forum of Congregation Rodeph Sholom, 7 W. 83rd St., 6/9 at 10:30 a.m. Wiesenthal, of course, is holder of the U.S. Congressional Gold Medal, the United Nations Award, and other citations, for his humanitarian activities and efforts in finding and bringing to justice former Nazis. Rabbi Gunter Hirschberg will preside at the Forum, and admission is free.

REVELS WITH CAUSES—We have lots of ways this week to have some fun and support some people who help other people. Consider admitting you *are* a yuppie, for instance, and try to be the *creme de la creme* of Yuppiedom. It's a contest to choose two winners, and the awards bash will benefit the March of Dimes National Telethon Against Birth Defects. Just show up at Visage, 610 W. 56th St., at 9 p.m. on 6/10 in all your yuppie glory, pay your $20 admission, and enjoy the party and show. Two winners will get weekends to Paris, and some celebrity judges are the ones you'll have to impress; other finalists will win more prizes . . . One preview performance of the new musical *Singin' in the Rain* is a bit different, offering benefit ticket holders something more than just the show: 6/10, the Gershwin will open at 7:15, and you'll get to share a pre-curtain drink with the show's authors, Betty Comden and Adolph Green, director-choreographer Twyla Tharp, and actress Phyllis Newman, who is Mrs. A.G. The benefit is for the Junior Division of Camp NYDA, a country facility for children with diabetes. Tickets, $75–$125; information: 734-4949 . . . A one-time-only New York performance of "Mythos Oedipus," directed by Ellen Stewart and with music by Elizabeth Swados, is on La Mama's calendar for 6/6 at 6:30. It's a benefit for Ms. Stewart's lively theater, and tickets are $100, with dinner and cocktails (475-7710). "La Mama" herself is directing the multilingual cast and musicians for a tour in Europe this summer, so this is by way of being a "dressy" dress rehearsal . . . "Celebrate With the Best" is an all-day-into-evening to benefit the Special Olympics, created in 1968 by the Joseph P. Kennedy, Jr. Foundation as a program of training in athletics for mentally retarded children and adults. The special day is 6/8, at St. George Health and Racquet, 43 Clark St. (718-625-0500), in Brooklyn Heights, and includes exhibitions of volleyball, squash, racquetball, basketball, gymnastics, martial arts, boxing, along with a jazz concert, dance performance, and a fashion show, as well as refreshments and dancing and people like Carol Bellamy, Ryan O'Neal, Norman Mailer, the Copa Girls, Bobby Jackson, some of the Knicks, and a group of Special Olympians. $15–$75 (latter price includes a champagne do at 6:15) . . . The Nicaragua Support Project is tossing a salsa party, along with video and slides, in a benefit at Charas, 360 E. 10th St. Virus, Reagan Youth, and A.P.P.L.E. are the bands with the sounds, and the date is 6/7 at 7:30; donation, $5 . . . Admission to this cause is free—you can just join in the nuclear protest, a demonstration against nuclear warships being stationed off Staten Island. 6/8 at 1, on the Brooklyn base of the Verrazano Bridge (RR Brooklyn subway to last stop. 95th St.) . . . Yorkville Common Pantry holds its Spring Garden Party 6/10, 5:30–8:30 at the Jesuit Garden, 53 E. 83rd St., to benefit the nonprofit coaltion of organizations and its service to the poor, homeless, and families in crisis. Food, wine, music and an auction of contributed baskets; $25.

THE VIOLENT UNIVERSE—The current sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-1300) is narrated by Vincent Price and examines such phenomena as black holes, exploding galaxies, and the birth of our own solar system. You also visit stars, including the sun, and watch the blast of a supernova. Thru June 24, weekdays at 1:30 and 3:30, weekends hourly between 1 and 5.

SUMMERY TREATS, and all these, mind you, before the season is officially here: Last call for the Washington Square Outdoor Art Show, 6/8, 9 in the streets around and south of the big arch . . The Colonial charm of the Abigail Adams Smith Museum, 421 E. 61st St., will be ours a bit longer every week through July: Wed. eves. beginning 6/5 (except 7/3), from 5:30 to 8, the house will be open for casual touring, as will the 18th-century-style garden. On the 5th at 6, balladeer Linda Russell will sing "love songs, political broadsides, and humorous ditties," as she plays the dulcimer, guitar, and pennywhistle. Admission is $3, $2 for seniors . . . The West Side YMCA, 5 W. 63rd St., is hosting a Travel Fair 6/8, 11–4, at which Arthur Frommer talks on budget travel and where we can all pick up tips and ask questions of experts. $3 . . . There's an event of interest to anyone who loves Venice going on thru 6/8, at Our Lady of Vilna Church, 570 Broome St. downtown, that includes a photographic documentary on the making of Venetian masks, open 1–7 weekdays, 3–5 and 6–7 Sat. There's also a commedia dell'arte playlet performed by La Truppe Dell'Arte, 6/5–8 at 7. Also a slide show on Venice, music, crafts, and more . . . A Judaica book sale and klezmer concert make up the doubleheader event at the YIVO Institute for Jewish Research, 1048 Fifth Ave. at 86th St., 6/4, 5–9. Incidentally, the Museum Mile festival we told you about last week is on this night, and this is YIVO's salute . . . The Shorefront Y Flea Market, 9–5 on 6/9, will be at the Y, 3300 Coney Island Ave. . . . The annual Rose Show of the Queens Rose Society will be aromatically held 6/8 at the Queens Botanical Garden, 43-50 Main St., Flushing, open 2–5. Free admission (718-886-3800) . . . The Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park, will stage its traditional craft fair 6/8, 11–5. Wool, leather, shell, pottery, quilting and metals are just some of the media, and there'll be demonstrations, sheep-shearing, animals to visit, music, donkey-cart rides, and more. Free . . . A Spring Planting Festival 6/8, noon–4, will be a family day at Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): Nature walks, demonstrations of gardening, bee-keeping, chicken-raising, pottery, with live music to help things grow . . . The Queens Museum, Flushing Meadow-Corona Park, is having open house 6/5, 7–9, with gallery tours, meetings with exhibiting artists, films, refreshments, and a bluegrass band (718-592-2405)

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thurs. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.50; children under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $3.75; to 12, $2.50.

Tours

WHOLESALE CUT-FLOWER MARKET—A walk with Adventure on a Shoestring (265-2663), 6/5 at 7:30 a.m., meet on N.W. corner of 28th St. and Sixth Ave. $5.

NEW YORK WALK-ABOUT—Two tours 6/9: At 2, "Pre-Revolutionary Burial Grounds, Epitaphs in Stone"; meet at St. Paul's, Broadway and Fulton St. At either 11 a.m. or 2 p.m., "Murray Hill, Remnants of a Gilded Age"; meet on N.W. corner of 34th St. and Madison Ave. (582-2015 weekdays, 914-834-5388 weekends, evenings). $5 each tour.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). "Hard Hat" tours, visits to constructions and restorations in progress. 6/4 at 6, Cathedral of St. John the Divine, "the most famous incomplete church in America." 6/11 at 6, Battery Park City. Each, $8; phone to reserve and for directions . . . Also, a free tour along a portion of Fifth Ave., each Thurs. at 12:30; meet at the Urban Center, Madison Ave. at 51st St. And a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign, at Chemical Bank.

HUDSON RIVER SHORE TRAIL—*From South Ferry* to the Little Red Schoolhouse under the George Washington Bridge, with the Shorewalkers of New York (663-2167). 6/9 at 9:30 a.m., meet at South Ferry, in front of the ferry terminal. $3.

TRIBECA ARTISTS' STUDIOS—Visits with the Floating Gallery (254-3690). 6/8 at 1. $12. Phone for location.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). All these 6/9 at 11 a.m.: Jewish Williamsburg, the home of the Chassidic Satmars; $10. The underground art of the city subway stations; $8. Art Deco architecture in lower and midtown Manhattan: Radio City, Chrysler Building, more; $8. A brunch-and-walk tour on the Lower West Side; $11 (meal not included). Also a bike trip in Central Park, 15 miles; $8. Phone for information on out-of-town trips.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Thurs., Fri., and Sat., 7:30–midnight, with dinner, jazz, and drinks. $55; reserve 24 hours ahead.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). 6/8, Owl's Head Park, Brooklyn. 6/9, Alley Pond Woods, Queens.

BRYANT PARK—"Once Around the Park," a free tour every Thurs., 12:30–1:30. Meet on S.E. corner of Sixth Ave. and 42nd St. (679-4142).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture (226-1426). Mon.–Fri. at 10 a.m. $5.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. 6/8, N.Y. Botanical Garden, Bronx, southern area. 6/9, the Indians, Inwood Hill, Manhattan. $15. Phone for meeting place.

PROSPECT PARK ENVIRONMENTAL CENTER (718-788-8500), at the Picnic House, P.P.W. and 5th St., Brooklyn. 6/8 at 1, Charles Mazza and "Spring Tree Trails." Meet at the Picnic House. $2; children, $1.

NATURE WALKS—Spring walk at Clay Pit Ponds State Park Preserve, Staten Island (718-967-1976); 6/9 at 1. Free . . . New York Botanical Garden, Bronx (220-8700): Tours of the natural areas and gardens, $1.75. 6/8 at 10:30 a.m., the forest area . . . Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Wed. and Fri. at 10 a.m.; $1. . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. All free

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OTHER EVENTS

with weekend admission, $2. . . . Old Westbury Gardens, Westbury, L.I. (516-333-0048): Twilight lecture /tours. 6/6 at 7: "Continuous Color in the Herbaceous Border." $5.

URBAN PARK RANGERS—Tours and workshops; free unless otherwise noted. **Bronx**: 6/8 at 8 a.m., meet at Colgate and Lafayette Aves. for a look at Bronx River birds. 6/8 at 11 a.m., meet at Van Cortlandt Park Visitors Center, Broadway at 242nd St. (548-7880), for a visit with the Park's insects. 6/9 at 11 a.m., a plant-and-tree-identification session in Pelham Bay Park; phone 548-7880 for meeting place. . . . **Brooklyn** (718-856-4210): 6/8 at 10 a.m., meet with your bike at Grand Army Plaza for a leisurely tour of Prospect, Sunset, and Owl's Head parks and the Belt Pkwy. 6/9 at 1, meet at Grand Army Plaza for a tour of the restoration projects in Prospect Park- . . . **Manhattan** (379-3091): 6/8 at 1, meet at Isham St. and Seamen Ave. for a walk along the Inwood Hill Park Nature Trail . . . **Queens** (718-699-4204): 6/7 at 7:30 p.m., meet at the Parkhouse, Lakeview Blvd. East and 122nd Ave., for "At the Water's Edge," an evening stroll-talk in Baisley Pond Park. 6/8 at 1, meet at Francis Lewis Park entrance, Third Ave. and 147th St., for a short course in tree identification/care . . . **Staten Island** (718-442-1304): 6/8 at 11 a.m., children 9 and up are invited to a pond workshop at the Staten Island Zoo. Phone 718-442-3174 for necessary pre-registration; Zoo admission .

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. 6/9 at 1, a horseshoe-crab walk along Jamaica Bay. Must reserve (718-474-0613). Phone for details on hikes (718-204-1112, mornings).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of this week's country hikes. Also: 6/8 at 1, meet at 96th St. and Madison Ave., N.W. corner, for a cultural and community walk in East Harlem (877-9623); $1, with an optional dinner extra. 6/9 at 1:30, meet outside Brooklyn Bridge IRT station next to City Hall Park, for a walk in the Civic Center (620-7444); $1.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 6/8, L.I. South Shore. 6/9, Morris County, N.J.

ROADTREK—Guided bicycle tours of rural areas. A van leaves from the promenade on E. 82nd St. and East End Ave.; $23. Phone 718-256-6030 for information, newsletter, and to register. Next trips, 6/15, 16.

Sports

BASEBALL—**Mets**: Shea Stadium, Flushing (718-507-6387). $7.50–$9. 6/7 at 8:05, 6/8 at 1:35, 6/9 at 1:05 (doubleheader) vs. St. Louis . . . **Yankees**: Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 6/10, 11, 12 at 8 vs. Toronto.

HORSE RACING—The thoroughbreds are at Belmont Park, thru 7/29 (718-641-4700, ext. 306, 421). Daily except Tues., post time at 1. $2, $5. Featured races: 6/7, the Nassau County; 6/8, the Belmont Stakes; 6/9, the Hempstead.

Children

SPRING RAIN, EARTH FLOWERS—Workshops in writing, dance, art, and puppetry with members of the Touchstone Center for Children, the N.Y. Parks and Recreation Dept., and the Urban Park Rangers. 6/8 at 10 a.m., Pelham Bay Park (430-1890); 6/9 at 1:30, South Meadow of the Snug Harbor Cultural Center, Staten Island (Staten Island Children's Museum: 718-273-2060); free.

JUNE BALLOOOON—Annual fun-day sponsored by the Brooklyn Children's Museum. Learning, playing, and participation events, at the museum, 145 Brooklyn Ave. at St. Mark's Ave., 6/9, 10–5 rain or shine, and free. Puppets, games, face-painting, and more.

THE DUCK PARADE CADENCE—100 cartoon paper ducks, created by Payton Wilkinson and Timothy Siciliano, will come to life on the lawn at Bryant Park, off Sixth Ave. and 40th-42nd Sts., 6/7 at 12:30. Free.

ROSENSHONTZ FAMILY CONCERT—Guitar and woodwinds by Gary Rosen and Bill Shontz. 6/9 at 3, P.S. 81, 5550 Riverdale Ave. (W. 256th St.), Bronx (562-7055); $5 in advance, $6 at the door.

NACIMIENTO—Children's theater troupe from Mexico, in OFF Festival: "The Wandering Musicians," with music, theater, dance, and mime. Douglas Fairbanks Theater, 432 W. 42nd St. (307-6000). 6/3 at 7. $10.

CHILDREN'S ART, from the Studio in A School. 400 paintings, drawings, and sculptures selected from works created by 19,000 N.Y.C. public elementary-school children. 6/4–28; Mon.–Fri., 9–5; Federal Hall, 26 Wall St.; free.

MICHAEL TAUBENSLAG PRODUCTIONS—"The Funzapoppin Magic Show," with audience participation, music, clowns, animals. 6/9 at 1:30; Jan Hus Playhouse, 351 E. 74th St. (772-9180); $3.95.

STORYTELLING—Diane Wolkstein will read "Hot Balloons," by Carl Sandburg. 6/8 at 11, Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

THE BIG APPLE CIRCUS—Katja Schumann and her Liberty Horses, the Wozniak Troupe, lots of aerialists and clowns, tight-wire walkers and animal acts, all in this intimate, one-ring circus. Final performances 6/5, 6 at 11 and 7:30, 6/7 at 11; Miller Field, New Dorp and Hyland Blvd., Staten Island; $8 and $6, adults $10 and $8 (860-7320).

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side. 6/9 at 1 p.m. West Side, 2:30 East Side, Isaac Bashevis Singer, Noble laureate and friend of children, will meet his friends and autograph his books.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30, thru June 9. $4, adults $7.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Sleeping Beauty"; Sat. and Sun. at 3: "Cinderella." Thru 6/30, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

13TH STREET REPERTORY COMPANY—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 6/7 at 11 and 1, 6/8 at 11 and 2, "Brave Little Taylor," by puppeteer Rod Young; $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 6/8 at 1, "Boats Afloat"—build toy boats and set them sailing on Lake Belvedere with the Royal Yachtsman; free, but must reserve.

THEATER WORKSHOP—"Rumpelstiltskin," a musical based on the fairy tale; 6/8, 9 at 1 and 3:30. "Class Night," performances climaxing 9 months of theater study; 6/6 at 7:30. 317 Merrick Rd., Lynbrook, L. I. $4; reservations required (516-599-1982).

CHILDREN'S MUSUEM OF MANHATTAN—Previously known as "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed. –Sun. 1–5; weekends, $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 6/9 at 3, Jim Meddick ("Robotman") and Peter Guren ("Ask Shagg") will sketch, doodle, and draw . . . All day, both 6/8, 9, try your hand at drawing your own characters in "Comic Scrambles" . . . Also on 6/9, at 2, make-up artist Lydia Milars will demonstrate stage and screen make-up techniques . . . 6/7, 11 at 9:30 a.m. and 11:15, "The Circus" and "Mother Goose" by Penny Jones & Co. Puppets. Free with museum admission, but must reserve for Penny Jones (219-1140).

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.–Fri. 1–5; Sat. 11–5; Sun. and hols. 12–5. $1. Exhibits: "Soundtracks" . . . "The Museum Is Moving," an audio-visual display illustrating the museum's upcoming move to Snug Harbor . . . Fri. at 1:30, storytelling for 3-5-year-olds . . . 6/8 at 1:30, "Welcome to Spivey's Corner," a film about the national shouting contest . . . See "Spring Rain, Earth Flowers," above. All events except "Spring Rain" free with museum admission.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (718-592-5555). Sun. drop-in workshops at 1:30 and 3, for the family. Free.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CHRISA'S—76 Fulton St., 964-4136. Casual. Greek. Spcls: stuffed shrimps, mixed-grill, moussaka, fresh fish daily. L & D Mon.-Fri. 11:30-9:30, Sat. to 8:30, Sun. to 7:30. **(I)** No Credit Cards.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. **(M-E)** **AE.**

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5-11. Br Sun. noon-5. Private parties for 30. 2-hrs free D parking. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Prix fixe for L & D. Private parties for 50-150. Free D parking after 6. **(M)** AE, DC, MC. V.

MANHATTAN BREWERY—40-42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.-midnight. **(I)** ***Ocean Grill:*** Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.-midnight. **(I-M)** AE,MC,V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Mediterranean-Seafood. Spcls: Ocean crab delight, steak Diane, broiled veal chop sauteed with mushrooms. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4-midnight. Private parties for 100. Pianist Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

ROAD TO MANDALAY—380 Broome St., bet. Mott & Mulberry Sts., 226-4218. Casual. Burmese. Spcls: Burmese curry, grilled whole fish, mixed-seafood in hot & sour sauce. Res. sug. L daily noon-3. D daily 6-11. **(I)** AE.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE,MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5-1. Complete D. Ent. by opera and popular singers. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.**, 807-8585. **(I)** AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass beef, shrimp wrapped in sugar cane, Saigon famous pasta. Res. sug. D daily 5-11:30. **(M)** AE.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg

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GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater D 5-7. **(M)** AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-4. D daily 5:30-midnight. Late night S. **(M)** AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5-midnight. **(M)** AE.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. **(M)** AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M) AE, DC, MC, V.**

MIM'S—8 Christopher St., off Sixth Ave., 675-5620. Casual. American. Spcl: chicken breast Veronique. Res. sug. Ent. with champagne Br Sun. noon-4. L Tues.-Sat. noon-3. D Tues.-Sun. 5-midnight. Closed Mon. **(M)** AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. **(M)** AE, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. **(M)** AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TRIESTINA—241 Lexington Ave., bet. 34th-35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish-Seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.-Thurs. noon-10:30, Fri.-Sat. to 11. Guitarist Thurs.-Sat. from 6. **(M)** AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties for 50. Closed Sun. **(E)** AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. **(I-M)** AE, MC, V.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-

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CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sat. & Sun. thru Aug. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. *Inexpensive lobster special daily.* **(M)** AE, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties for 40. Ent. Tues.-Sat. from 8:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.-Sat. noon-4:45. D Mon.-Sat. 4:45-midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. *Casual.* American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. **(E)** AE, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 6-11. Closed Sun. **(E)** AE, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun.

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11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE 212—212 E. 52nd St., 486-0212. Casual. Japanese-Continental. Spcls: veal saute 212, negimayaki, sushi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat.-Sun. 5:30-10. Private parties for 10-45. (M) AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-3. **(I) AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E) AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DDL BISTRO—725 Fifth Ave., bet. 56th-57th Sts., 832-1555. Casual. Northern Italian. Spcls: carpaccio, veal Milanese, verdura. Res. sug. L daily noon-3:30. Private parties every evening. **(M)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. **(M) Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11:30, Fri.-Sat. to midnight, Sun. 5-10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarist.**(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GOLDEN PALACE—835 Second Ave., bet. 44th & 45th Sts., 697-1515. Casual. Szechuan. Spcls: lotus cornish game hen, surf and turf szechuan, szechuan and hunan taste. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. from 12:30. Private parties 4-30. Free D parking from 5. **(I-M)** AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D 5:30-7:30. Pianist Tues.-Sat. Free parking after 5. Closed Sun. **(M) AE, CB, DC, MC, V.**

JOYCE'S—948 Second Ave., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, filet of venison with red cabbage & chestnuts, sweetbreads with goose liver. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sat. & Sun. during July & Aug.**(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M) AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. **(I)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal

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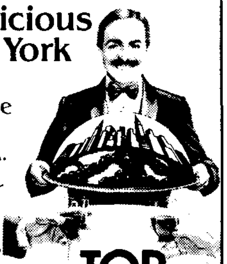

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SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese-Steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also **120 E. 56th St.,** 593-1627. **(M)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, *lamb or beef Pasanda. Res. sug. L daily noon-*3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(I)** **No Credit Cards.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarparielo, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

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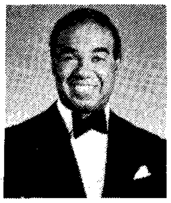

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JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Northern Italian. Spcls: sorbetto vario, grigliato misto, cappellini primavera. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7-10:30. L daily 11:30-5. D daily 5-1:30 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-noon. L Mon.-Sat. noon-2:30. Br Sun 11-2:45. Tea Mon.-Fri. 3:30-8, Sat.-Sun. from 4. "After 8": Mon.-Fri. 8-1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: caille au foie gras en croute, turbot poche aux agrumes, magret de canard aux baies roses. Res. nec. D Mon.-Sat. 7:30-1 a.m. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

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ABE'S STEAKHOUSE—1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. to 10. Pianist Tues.-Sat.**(M)** AE,DC.

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L Mon.-Sat. noon-6. D daily 6-11. S daily 11-2 a.m. Br Sun. 11-6. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American-Continental. Spcls: Caesar salad, raspberry duck, chicken pot-pie. Res. sug. D only Mon.-Sat. 5-11. Private parties for 25-65. Closed Sun. **(M)** AE, CB, DC, MC, V.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

FERRANTE—1294 Third Ave., bet. 74th-75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Champagne bar. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.-Sun. noon-4. D Mon.-Fri. 5-midnight, Sat.-Sun. 4-1 a.m. Pianist Wed.-Sun. from 9 p.m. **(I)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, mesquite grilled swordfish, chicken pot-pie, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. After theater D Mon.-Thurs. 10:30-12:30. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** AE, CB, DC, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

SENIOR'S—37-52 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.-Fri. 11-4. Br Sat.-Sun. 10-3. D daily 4-10. Private parties for 25-200. **(I-M)** AE, MC, V.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I).** AE, DC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuillete fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. **(M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon.-Tues., Hortencio & Co. Wed.-Thurs., Ronaldo & Co. Fri.-Sat., Raquel Lima. Sun., Velma Richter. AE,CB,DC.

THE BITTER END—149 Bleecker St., 673-7030. 6/6,20, singer-songwriter Margaret Dorn. 6/11,18, The Longhouse. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 6/9, Freddie Hubbard. 6/10, The Richard Wyands All Stars. 6/11-16, Gato Barbieri. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 6/7,8, P.F. Sloan; Tommy Koenig. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. Thru 6/8, Bill Mays with Ron McClure. 6/10-15, John Hicks, Jr. with Walter Booker, Jr. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 6/5, Bill Wurtzel & Jimmy Lewis. 6/6, Bob Cunningham & Sir Charles Hughes. 6/10, Andre Morgan & Frank Canino. 6/11, Katchie Cartwright & Cameron Brown. 6/12, Rory Stuart. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 6/9, Carol Britto Quartet with Marvin Stamm. 6/10, The Metropolitan Bopera House. Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 6/9, Carol Fredette & her Trio. 6/10, The Les Paul Trio. 6/11-16, Susannah McCorkle. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/6, Judy Small; Toshi Reagan. 6/7, Christine Lavin; Jody Guthrie. 6/8, Gene Clark, Michael Clark, John York, Blondie Chaplin & Rick Roberts. 6/9, Bob August; Bob Dembowski; Jay Smar; Mindy Ellen Caeser. 6/11, The Uganda Project. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 6/5,6, Vladimir Shafranov with Ray Drummond. 6/7,8, Hilton Ruiz. 6/9,10, Pete Compo. 6/11-13, Ron McClure with Larry Willis. **Upstairs:** 6/6 at 8:30, Bonne Brown Smith followed by Tony Goldman at 10, and Mary Denise Bentley at 11:30. 6/7 at 8:30, Ellen Foley, followed by Gail Boggs at 10, and the Comedy of 'Chucklehead' at midnight. 6/8 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.-Sun. 10-3 a.m., Attila Zoller Trio. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10, singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Thru 6/8,11-15, pianist Roland Hanna. Music Tues.-Sat. from 10 p.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. Thru 6/9,11-16, McCoy Tyner featuring Ron Carter. 6/10, Peter Leitch & Ray Drummond. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272.Thru 6/29, 'Milt Hinton's 75th Birthday Jazz Party,' featuring Milt Hinton, Bobby Rosengarden, Derek Smith and many more, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 6/6, Grace Testani Quintet. AE,CB,DC,MC.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 6/5,12, The Saturday Night Stompers. 6/6,10, Nina Sheldon. 6/7,8, Phoebe Legere. 6/9, Lucy Galliner. 6/11, Dorothy Stallworth. 6/13, Nina Menge. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs., 8:30-12:30, Fri.-Sat. 9:30-1:30 a.m. AE, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 6/5, Mountain featuring Leslie West and Corky Laing. 6/6, Chuck Berry. 6/7, Sisters of Mercy. 6/8, The Three O'Clock. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. Thru 6/2, Craig Haris All Stars. 6/4-9, Doc Cheatham's 80th Birthday Celebration. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 6/2, singer Cissy Houston, who has received gold and platinum awards over the past ten years, performs, Tues.-Sat. at 9 & 11. AE,DC,MC,V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/10, Ruben Blades y Los Seis del Solar; Charanga America with guest jazz violinist Noel Pointer. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 6/9, Dave Murray Quartet featuring John Hicks. 6/10, Mel Lewis & the Jazz Orchestra. 6/11-16, Kenny Burrell Trio. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 6/8, The George Kelly Jazz Sultans. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. Thru 6/8, pianist Mark Cohen with Stafford James on bass. 6/11-15, guitarist Tal Farlow with Gary Mazzaroppi on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 6/5, Don McLean. 6/6, Jaimo, T. Lavitz, Buzzie Meekins and Butch Trucks; Roadhouse Gypsies. 6/7, La Bamba and the Hubcaps; The Bud Moffett Band. 6/8, Steel Angel. 6/9, Max Creek. 6/10, Sylvain, Sylvain. 6/11, Paul Butterfield Blues Band. 6/13, Who It Is; Koko Taylor. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 6/9, comedians Yakov Smirnoff with Fred Stoller, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. 6/11-16, Kelly Monteith with Jonathan Katz. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 6/8, 10-15, comedians Bob Nelson, Richie Gold, Gary De Lena, and Danny Curtis, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.-Thurs. 8-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Jo Monte and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Slydini and comedian Barry Niekrug. Sat., magicians Imam and Barry Niekrug. Shows Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Every Wed. & Thurs. from 7-1 a.m., singer-guitarist Reuben Galindo. Fri. & Sat. from 10-4 a.m., Latin Revue. AE, MC, V.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/8, singer-pianist Glen Covington and his Trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 6/5,6, The Mighty Sparrow. 6/7, African Connection. 6/8, Pe De Boi. 6/9, Thiago Demello and Amazon. 6/12,13, Baba Olatunji. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30... Collins and Friedman, Wed.-Sat. at 9... *Cleo Lieberman's*

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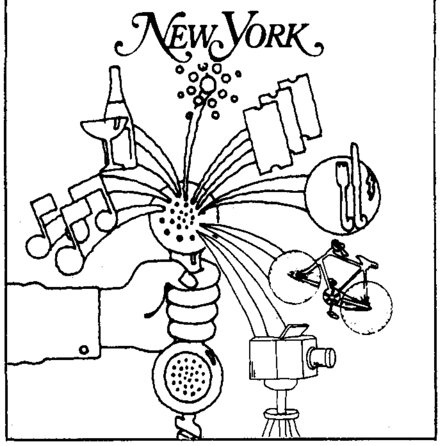

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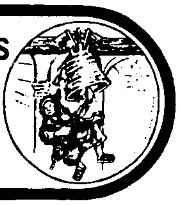

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All Girl Revue, Thurs.-Sat. at 11...Bad Attitudes in *Ballroom Briefs,* a four women comedy/music series, every Tues. at 9. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9, followed by the spirited music of Greece with Mimis Plessas, Dimitri Tamposis, and Cleo Kotroni, Tues.-Sun. at 11:30 & 1:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 6/8, Ronny Whyte presents *Ronny Whyte sings the Intimate Cole Porter,* Mon.-Thurs. at 8:30, Fri.-Sat. at 10. Thru 6/15, singer Carol Woods, Mon.-Thurs at 11, Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 6/6 at 11, *Right Type,* a new musical by Rob Barnes. AE,CB,DC,MC,V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 6/8, Tony Martin celebrates his 45th Anniversary in show business, Tues.-Thurs. at 10, Fri.-Sat. at 9 & 11. AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 6/30, Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 6/29, Julie Wilson performs a cavalcade of cabaret songs, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/29, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. 5-1 a.m. Pianist Earl Rose plays Mon. 5-1 a.m. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.-Wed. from 6 p.m. Sammy Goldstein plays Thurs.-Sat. from 7:30. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Coren alternates with Rick Jensen every Tues.-Sat. from 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 6/8,15, singer John Herrera. 6/10,17, Shiffman & Vance. 6/11,18, Tonya Pinkins. Shows at 8:30 & 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. Thru 6/8, Ralph Sutton. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer/pianist Teddy Robinson, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Katherine Sylvestri every Mon.-Wed. 7-midnight, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE,DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 6/5,10-12, pianist Richard Shulman. 6/6-9, pianist Charles Blenzig. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

RADIO HIGHLIGHTS

Wed., June 5

3:00/WNCN—Mozart: Cosi fan tutte: Ov; **Poulenc:** Cto for Organ, Strings & Timpani in g; **Viotti:** Duetto Concertante for 2 Violins in D, Op. 29.

4:04/WQXR-AM/FM—Neruda: Horn Cto in E-Flat; **Schubert:** March #2 in b; **Torelli:** Cto Grosso in g, Op. 8, #6.

5:00/WNCN—Rossini: La Gazza Ladra: Ov; **Praeger:** Introduction, Theme & Variations, Op. 21; **J. Strauss Jr.:** Tales From the Vienna Woods, Op. 325.

6:00/WNCN—Hertel: Trio Sonata #3 in d; **Mozart:** Serenade #6 in D, "Serenata Notturna."

7:00/WNCN—Babin: Hillandale Waltzes; **Rimsky-Korsakov:** Suite from the Tale of Tsar Saltan.

7:03/WQXR-AM/FM—Handel: Cto Grosso in g, Op. 6, #6; **Poulenc:** Three Pieces; **Sibelius:** Romance in C for Strings.

8:00/WNCN—Bottesini: Grand Duo Concertante for Violin, Double Bass & Orch; **Corelli:** Cto Grosso in g, Op. 6, #8, "Christmas."

WNYC—Symphonie Fantastique: A Composer's View. The Philadelphia Orchestra performs Berlioz's symphony. Riccardo Muti, conductor. Simulcast with WNET/13.

8:06/WQXR-AM/FM—Haydn: Cello Cto #2 in D; **Handel:** Royal Fireworks Music.

9:00/WNCN—Mussorgsky: Night on Bald Mountain; **Mozart:** Sym in F; **Bartok:** Rhapsody #1 for Violin & Piano.

WNYC—The Compleat Gilbert & Sullivan. "The Sorcerer." Starring Clive Revill. Simulcast with WNET/13.

9:06/WQXR-AM/FM—McGraw-Hill "Young Artists Showcase," with host Robert Sherman.

Thurs., June 6

3:00/WNCN—Mendelssohn: Sym #4 in A, Op. 90, "Italian"; **Chopin:** Nocturne in E-Flat, Op. 9, #2; **Geminiani:** Cto Grosso in C, Op. 7.

WNYC—An afternoon with Charles Jones.

4:04/WQXR-AM/FM—Telemann: Viola Cto in G; **Chopin:** Polonaise #7 in A-Flat, Op. 61; **Mozart:** 5 Country Dances.

5:00/WNCN—Albinoni: Adagio for Organ & Strings in g; **Borodin:** Prince Igor: Ov; **Quantz:** Sonata for Flute & Continuo in e.

6:00/WNCN—Berlioz: Benvenuto Cellini, Op. 23: Ov; **Tartini:** Cto for Flute in G; **Chopin:** Ballade #4 in f, Op. 52.

7:03/WQXR-AM/FM—Scientific American Music Festival. Live broadcast music from the WQXR Concert Theater, featuring the Philharmonia Virtuosi Chamber Players with Richard Kapp.

7:05/WNYC—New Jersey Symphony Orchestra. **Harris:** Sym #3; **Mozart:** Piano Cto #17; **Elgar:** Enigma Variations.

8:06/WQXR-AM/FM—Boccherini: Cello Cto in B-Flat; **Debussy:** La Mer.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Barry Tuckwell, French horn and the Northern Sinfonia of England. **Haydn:** Sym #55 in E-Flat, "Schoolmaster"; **Mozart:** Cto for Horn #4 in E-Flat.

WNYC—Freedman: Pastorale; **Mompou:** Magic Chants; **Walton:** Partita for Orch.

Fri., June 7

3:00/WNCN—Schumann: Symphonic Etudes, Op. 13.

WNYC—20th-Century Music for 2 Pianos featuring Gold/Fizdale and others.

4:04/WQXR-AM/FM—Tartini: Flute Cto #1 in D; **Brahms:** Two Rhapsodies, Op. 79.

5:00/WNCN—W. F. Bach: Sym in d; **Schubert:** Waltzes, Op. 18.

6:00/WNCN—Bruckner: Ov in g; **Vivaldi:** Four Seasons: Cto for Violin in E, Op. 8, #1, "Spring."

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—K. Stamitz: Flute Cto in D; **Chopin:** Barcarolle in F-Sharp, Op. 60; **Pachelbel:** Canon & Gigue.

8:00/WNYC—Cincinatti May Festival. **Bernstein:** Chichester Psalms; **Janacek:** Glagolithic Mass (Hajossyova, Stracenska, Lakes, Kopchak, Cincinnati May Festival Chorus, Cincinnati BoyChoir/Conlon).

8:06/WQXR-AM/FM—Salieri: Sinfonia, "Il Giorno Onomastico"; **Schumann:** Cello Cto in a.

9:00/WNCN—Great Performances. Concentus Musicus of Vienna, Nicholas Harnoncourt, conductor. **Bach:** Brandenburg Cto #2 in F, #4 in G, #5 in D. Simulcast in stereo with WNET/13.

Sat., June 8

10:00 a.m./WNCN—Sarasate: Caprice basque, Op. 24; **Wagner:** Siegfried Idyll; **J. A. Benda:** Cto for Violin in B-Flat.

WNYC—Minstrel Music of the Middle Ages; **Hindemith:** Der Schwanendreher.

10:04 a.m./WQXR-AM/FM—Charpentier: Marche de Triomphe & Second Air de Tromphettes; **Wagner:** Siegfried: Forest Murmurs.

11:00 a.m./WNCN—Tchaikovsky: Capriccio Italien, Op. 45; **Philidor:** Canon de Versailles a 5 Parties; **Dvorak:** Golden Spinning Wheel, Op. 109.

12:00/WNYC—Library of Congress Chamber Music. Daniel Heifetz, violin and Samuel Sanders, piano. **Vitali:** Chaconne; **Beethoven:** Sonata in A, Op. 12, #2; **Ravel:** Tzigane.

12:05/WQXR-AM/FM—Mozart: Serenade #6 in D, "Serenata Notturna."

1:00/WNCN—Telemann: Cto for Winds in B-Flat; **Brahms:** Sym #2 in D, Op. 73.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. Donato Renzetti, conductor. With tenor Lando Bartolini, soprano Grace Bumbry, baritone Piero Cappuccilli, bass Nicolai Ghiaurov. **Verdi:** Ernani.

3:00/WNCN—Tchaikovsky: Romeo and Juliet; **Various:** Italian Music of the 16th Century.

4:00/WNCN—Fasch: Sonata for 2 Oboes da Caccia & Continuo in B-Flat; **C. P. E. Bach:** Sym #1 in D; **R. Strauss:** Der Rosenkavalier, Op. 59: First Waltz Sequence.

5:05/WQXR-AM/FM—Beethoven: 12 Minuets: #9–#10; **Schubert:** Impromptu #3 in G-Flat, Op. 90, #3; **Dvorak:** Notturno in B for Strings.

6:00/WNCN—Handel: Cto for Organ #6 in B-Flat; **Liszt:** Annees de pelerinage, #3: Marche funebre.

6:04/WQXR-AM/FM—Bach: Suite #1 in C; **Berlioz:** The Trojans at Carthage: Royal Hunt and Storm.

7:00/WNYC—Anniversary Concert. Robert Schumann. Julius Caesar: Ov; In der Nacht; Cto for Cello in a, Op. 129; Abenlied, Op. 85.

8:00/WNCN—Artist's Image. Klaus Tennstedt, conductor. **Wagner:** Die Walkure: Wotan's Farewell & Magic Fire Music; **Schumann:** Sym #3 in E-Flat, Op. 97, "Rhenish."

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the International Singing Contest in Cento, Ferrara, Italy.

WNCN—Saturday Night Opera. **Donizetti:** Don Pasquale (Sills, Kraus, Titus, Gramm, Ambrosian Singers, London Sym Orch/Caldwell).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Yoel Levi, conductor. **Bach:** Brandenburg Cto #5; **Mahler:** Sym #7 in e.

9:30/WKCR—Magda Olivero Celebration. Stefan Zucker, host. **Mascagni:** Iris (Olivero).

Sun., June 9

9:04 a.m./WQXR-AM/FM—Beethoven: Qt #3 in D, Op. 18, #3; **Ravel:** Daphnis et Chloe: Suite #2.

10:00 a.m./WNCN—Classic Guitar. **Debussy:** Clair de Lune; **Rodrigo:** Concierto Madrigal for 2 Guitars & Orch.

WNYC—Rameau: Keyboard Music; **Dukas:** Variations, Interlude & Finale on a Theme by Rameau.

12:00/WNCN—Mozart: Cto for Piano #18 in B-Flat; **Paganini:** Cantabile in D, Op. 17.

WNYC—Chamber Music Society of Lincoln Center. **Stravinsky:** Suite italienne; Songs and Duets for Soprano & Mezzo-soprano by Handel, Brahms, Tchaikovsky, Grieg.

1:00/WNCN—Chicago Symphony Orchestra. George Solti, conductor. With flutist Donald Peck. **Stravinsky:** Firebird Suite (1919); **Morton Gould:** Cto for Flute (world premiere); **Beethoven:** Sym #5 in c, Op. 67.

2:00/WNYC—Brahms: Choral Music.

2:05/WQXR-AM/FM—Italy in Music with George Jellinek. Opera in Naples.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With soprano Jessye Norman. **Mozart:** Sym #1 in E-Flat; **Berg:** Seven Early Songs for Soprano & Orch; **Berg:** Altenberg Lieder, Op. 4.

4:00/WNCN—J. Strauss Jr.: Thunder and Lightning Polka, Op. 324; **Donizetti:** Lucia di Lammermoor: Tu che a Dio Spiegasti a'ali.

6:00/WNYC—Respighi: Ov to "Belfagor"; **Granados:** Goyescas; **Casella:** Paganiniana; **Paganini:** Polacca con variazione.

6:05/WQXR-AM/FM—Vivaldi: Oboe Cto in C; **Praetorius:** Terpsichore: Dances.

7:00/WNCN—Anniversary Concert. Edward Elgar and Aram Khachaturian. **Khachaturian:** Fantastic Waltz; Armenian Dances; Valse Caprice; **Elgar:** Salut d'amour, Op.12; Cockaigne Ov, Op. 40.

8:00/WNYC—The Los Angeles Philharmonic. **Mendelssohn:** Hebrides; **Bartok:** Piano Cto #2; **Debussy:** Prelude to the Afternoon of a Faun.

8:05/WQXR-AM/FM—Delta Opera House. **Wagner:** Die Walkure, Part I (Jerusalem, Norman, Altmeyer, Adam, Moll, Dresden State Orch/Janowski).

Mon., June 10

3:00/WNCN—Schumann: Novelette in F, Op. 21, #1; **Mendelssohn:** Octet in E-Flat, Op. 20.

WNYC—Harold Lewin presents new music from Finland.

4:04/WQXR-AM/FM—Smetana: My Country: The Moldau; **Mozart:** Adagio & Rondo in c; **Scarlatti:** Two Sonatas: E Major; G Major.

5:00/WNCN—Thalberg: Fantasy, Op. 67 "Don Pasquale"; **Telemann:** Cto for Trumpet in D; **Ravel:** Sonatine for Piano.

6:00/WNCN—Delibes: Sylvia: Act II: Scene and Finale; **Beethoven:** Sonata for Piano #25 in G, Op. 79.

7:00/WNYC—Ives: Orchestral Set #2; **Herbert:** Suite of Serenades.

7:03/WQXR-AM/FM—Elgar: Serenade Lyrique; **C. P. E. Bach:** Harpsichord Cto #6 in C; **Strauss:** Roses From the South Waltz.

8:00/WNYC—Boston Early Music Festival 1985. **Handel:** Teseo (Nelson, Armstrong, Armistead, Wong, Minter, Richards, The Boston Early Music Festival Orch, Gibbins/McGegan).

8:06/WQXR-AM/FM—Respighi: Old Dances and Airs, Suite #3; **Lalo:** Cello Cto in d.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With soprano Judith Blegen, pianist Martin Katz. **Schubert:** Who is Sylvia; Ave Maria; Hark! Hark! The Lark!; **Argento:** Six Elizabethan Songs; **Thomas:** Mignon: Je suis Titania.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Myung-Whun Chung, conductor. With cellist Ralph Kirshbaum. **Rossini:** L'italiana in Algeri: Ov; **Elgar:** Cto for Cello & Orch in e, Op. 85; **Prokofiev:** Sym #6 in E-Flat, Op. 111.

Tues., June 11

3:00/WNCN—Delius: Song Before Sunrise; **Schumann:** Davidsbundlertanze, Op. 6.

WNYC—Harbison: Full Moon in March; Piano Cto; **Willan:** Organ Music.

4:04/WQXR-AM/FM—Haydn: Sym #38 in C, "Echo"; **Telemann:** Sonata in c for Flute & Continuo.

5:00/WNCN—Loeillet: Sonata for Recorder & Bass Continuo in G; **Ysaye:** Chant d'hiver for Violin & Orch, Op. 15; **Liszt:** Concert Etudes (1849): #1 in A-Flat, "Il lamento."

6:00/WNCN—Stolzel: Cto for Trumpet in D; **Reger:** Suite for Viola Solo #3, Op. 131d.

7:00/WNCN—Saint-Saens: Danse Macabre, Op. 40; **Haydn:** Piano Trio in A.

7:05/WQXR-AM/FM—Schuman: "To Thee Old Cause"; **Dohnanyi:** String Qt #2 in D-Flat.

8:00/WNCN—The Cantilena Chamber Players. Live from the WNCN Performance Studio.

WNYC—Berlin Radio Symphony Orchestra. **Brahms:** Piano Cto #2; **Bussotti:** Die Florenze; **Hindemith:** Symphonic Metamorphoses.

8:06/WQXR-AM/FM—Mozart: Sym #36 in C; **Saint-Saens:** Cello Cto #1 in a.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. With violist Joseph de Pasquale. **Berg:** Three Pieces from the Lyric Suite for Strings; **Bloch:** Suite for Viola & Orch.

Unless otherwise indicated, all times are p.m. and all stations are FM.

Daytime, June 5–7 and June 10–11

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6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 World News This Morning
11 Civic Programming (except Mon)
Mon/Tom and Jerry
H Wed/Life on Earth: Conquest of the Waters
Thu/Workin' for Peanuts

6:30
2 4 News
5 Fat Albert and the Cosby Kids
9 Jimmy Swaggart
11 Great Space Coaster
H Fri/**Movie:** Toby and the Koala Bear
Mon/**Movie:** The Secret of NIMH
S Wed/Professor Wagstaff's Time Machine
Thu/**Movie:** The Princess and the Pirate
Fri/**Movie:** Grand Baby
Mon/**Movie:** Little Boy Lost

7:00
2 Morning News
4 Today
5 Bugs & Porky
7 Good Morning America
9 700 Club
11 Pink Panther
H Wed/Fraggle Rock (cc)
Thu/**Movie:** Smokey and the Bandit Part 3
Tue/Workin' for Peanuts
S Tue/Professor Wagstaff's Time Machine

7:30
5 Plastic Man
11 Scooby Doo
H Wed/**Movie:** Savannah Smiles
S Wed/Journey Together

8:00
5 Woody Woodpecker
9 Civic Programming
11 Voltron
H Fri/**Movie:** The Secret of NIMH
Mon/**Movie:** The Great Caruso
Tue/Noah's Animals
S Wed/**Movie:** The Escape Artist
Tue/**Movie:** Footloose (cc)

8:30
5 Flintstones
9 Straight Talk
11 Superfriends
H Thu/Simon and Garfunkel: The Concert in Central Park
Tue/**Movie:** The Dark Crystal
S Thu/**Movie:** Gizmo
Fri/**Movie:** The Secret of NIMH
Mon/**Movie:** Kelly

9:00
2 All New Let's Make a Deal
4 Donahue
5 Brady Bunch
7 Morning Show
11 Happy Days
W Wed/**Movie:** Erendira
Thu/**Movie:** Weekend Pass
Fri/**Movie:** Police Academy
Mon/**Movie:** The Ultimate Warrior
Tue/**Movie:** The Riddle of the Sands

9:30
2 Anything for Money
5 Gilligan's Island
9 News
11 Laverne & Shirley
H Wed/Coming Attractions
Fri/Not *Necessarily* the News

10:00
2 $25,000 Pyramid
4 Facts of Life
5 I Love Lucy
9 Romper Room
11 Odd Couple
H Wed/**Movie:** Reunion at Fairborough (cc)
Thu/**Movie:** The Beastmaster
Fri/**Movie:** Midnight Madness (cc)
Mon/**Movie:** Something Wicked This Way Comes
Tue/**Movie:** Kelly
S Wed/**Movie:** Girl With Green Eyes
Thu/**Movie:** The Black Hand
Fri/**Movie:** It All Came True
Tue/**Movie:** George Washington Slept Here

10:05
S Mon/**Movie:** Girl With Green Eyes

10:30
2 Press Your Luck
4 Sale of the Century
5 Make Room for Daddy
7 Comedy Take
11 Family

10:45
W Tue/**Movie:** The Bounty

11:00
2 Price Is Right
4 Wheel of Fortune
5 All in the Family
7 All Star Blitz
9 Bewitched
W Wed/**Movie:** Running Brave
Thu/**Movie:** The Bounty
Fri/**Movie:** Under Fire
Mon/**Movie:** Never Say Never Again

11:30
4 Scrabble
5 Rituals
7 Family Feud
9 I Dream of Jeannie
11 Best Talk in Town
H Mon/**Movie:** Broadway Danny Rose (cc)
S Thu/**Movie:** Warlords of the 21st Century

12 **NOON**
2 Body Language
4 Super Password
5 Midday
7 Ryan's Hope
9 11 News
H Wed/Yesteryear . . . 1947
Thu/**Movie:** The Dresser (cc)
Fri/**Movie:** Android
Tue/Tina Turner: Private Dancer
S Wed/**Movie:** Montreux International Rock Festival
Fri/**Movie:** The Return of a Man Called Horse
Mon/**Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes
Tue/**Movie:** The Escape Artist

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 Wed/**Movie:** McCabe and Mrs. Miller (1971). Warren Beatty, Julie Christie. Robert Altman lets the air out of the Old West.
Thu/**Movie:** The Tin Star (1957). Henry Fonda, Anthony Perkins.
Fri/**Movie:** Botany Bay (1953). Alan Ladd, James Mason. Convict ship bound for Australia, with Mason the sadistic captain, Ladd the unjustly accused prisoner.
Mon/**Movie:** Appointment With Danger (1951). Alan Ladd, Phyllis Calvert.
Tue/**Movie:** Hurricane Smith (1951). John Ireland, Yvonne De Carlo.

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Return of the Saint
H Wed/Harry Tracy
Mon/**Movie:** Yellowbeard
Tue/**Movie:** Testament (cc)
S Thu/**Movie:** Gold Is Where You Find It
W Wed/**Movie:** Five Fingers of Death
Thu/**Movie:** Mike's Murder
Tue/**Movie:** The Final Option

1:15
W Fri/**Movie:** It's Alive
Mon/**Movie:** Cross Country

1:30
2 As the World Turns
H Fri/**Movie:** The Bounty (cc)
S Wed/**Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

2:00
4 Another World
5 News Headlines
7 One Life to Live
9 Joker's Wild
H Thu/**Movie:** Broadway Danny Rose (cc)
S Fri/**Movie:** Footloose (cc)
Tue/**Movie:** Rhinestone (cc)

2:15
5 Popeye

2:30
2 Capitol
9 Tic Tac Dough
11 Mighty Mouse
H Mon/**Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes
Tue/**Movie:** Reunion at Fairborough (cc)
S Mon/Montreux International Rock Festival

3:00
2 Guiding Light
4 Santa Barbara
5 Inspector Gadget
7 General Hospital
9 Dating Game
11 Superfriends
H Wed/Coming Attractions
S Thu/Stevie Wonder Comes Home
W Wed/**Movie:** Erendira
Thu/**Movie:** Weekend Pass
Fri/**Movie:** Police Academy
Mon/**Movie:** The Ultimate Warrior

3:15
W Tue/**Movie:** The Riddle of the Sands

3:30
5 Woody Woodpecker and Bugs Bunny
9 Newlywed Game
11 Heathcliff
H Wed/**Movie:** The Dark Crystal
Thu/**Movie:** Danny

4:00
2 Rockford Files
4 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy
9 Wed/**Movie:** 36 Hours (1965). James Garner, Rod Taylor.
Thu/**Movie:** Desperate Journey (1942). Errol Flynn, Ronald Reagan.
Fri/**Movie:** The War Lover (1962). Steve McQueen, Robert Wagner.
Mon/**Movie:** Summer Stock (1951). Judy Garland, Gene Kelly. "Hey, I got a great idea! Let's do a show!"
Tue/**Movie:** Tea for Two (1950). Doris Day, Gordon MacRae. Doris must say "no" for 24 hours. No problem.
11 Voltron
13 Sesame Street (cc)
H Fri/**Movie:** Toby and the Koala Bear
S Wed/Journey Together
Fri/**Movie:** The Secret of NIMH
Mon/**Movie:** Kelly

4:05
S Thu/**Movie:** Gizmo
Tue/Professor Wagstaff's Time Machine

4:30
4 People's Court
5 Brady Bunch
7 Divorce Court
11 Wed–Fri/Voltron
Mon–Tue/Mask
H Tue/Workin' for Peanuts
S Wed/Professor Wagstaff's Time Machine

5:00
2 4 7 News
5 Dukes of Hazzard
11 Little House on the Prairie
13 Electric Company
H Wed/Fraggle Rock (cc)
Thu/Workin' for Peanuts
Mon/Video Jukebox
S Tue/Righteous Apples
W Wed/**Movie:** High Road to China
Thu/**Movie:** Staying Alive
Fri/**Movie:** Meet the Wombles
Mon/**Movie:** Eddie Macon's Run
Tue/**Movie:** Little Boy Lost

5:30
13 3-2-1 Contact (cc)
H Wed/Life on Earth: Conquest of the Waters
Fri/Fraggle Rock (cc)
Mon/**Movie:** The Secret of NIMH
Tue/Noah's Animals
S Wed, Fri/Righteous Apples
Tue/Journey Together

Evening, June 5–7 and June 10–11

Wed., June 5

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
21 How to Play the Piano Despite Years of Lessons
31 World Chronicle
S Movie: Tennessee Champ

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Under Sail (cc)
31 City Comment
H Movie: Bananas

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Working Women
W Movie: Running Brave

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 Dr. Who
S Montreux International Rock Festival

8:00
2 Charles in Charge

④ Highway to Heaven
⑤ PM Magazine
⑦ Fall Guy (cc)
⑨ News
⑪ **TV Movie:** The Seekers (1979). Randolph Mantooth, Martin Milner. Part 2.
⑬ *Symphonie Fantastique:* A Conductor's View. A collaboration by Riccardo Muti and Kirk Browning, performed by the Philadelphia Orchestra. Stereo simulcast over WNYC-FM.
㉑ The Sounds of Love
㉛ Music Video Box
Ⓗ **Movie:** Savannah Smiles
Ⓝ **Movie:** Eddie and the Cruisers

8:30
⑤ Carol Burnett
⑦ E/R
⑨ Sale of the Century

9:00
② **NBA:** World Championship Game 4. Boston vs. Los Angeles
④ Facts of Life
⑤ Merv Griffin
⑦ Dynasty (cc)
⑨ Billy Graham Crusade
⑬ The Compleat Gilbert and Sullivan—*The Sorcerer*. Stereo simulcast over WNYC-FM.
㉑ Not the Nine O'Clock News
㉛ Heart of the Dragon
Ⓢ **Movie:** Rhinestone (cc)
Ⓦ **Movie:** Heart Like a Wheel

9:30
④ Double Trouble
㉑ Butterflies

10:00
④ St. Elsewhere
⑤ ⑪ News
⑦ Hotel (cc)
⑨ Greats of the Game. A look at some great moments in baseball history, with Tim McCarver.
㉑ Monty Python
㉛ Mothers by Daughters
Ⓗ **Movie:** Reunion at Fairborough (cc)
Ⓝ **Movie:** Lisztomania

10:30
⑨ **Baseball:** Mets vs. Los Angeles Dodgers
㉑ Sweet Sixteen

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ **Movie:** Laura
Ⓦ **Movie:** Sex Waves

11:30
② Night Heat
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑪ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑪ Star Trek
⑬ Austin City Limits—Garry Morris, Gail Davies
Ⓗ Yet Again Even More All-New Unexpurgated Benny Hill
Ⓝ **Movie:** La Balance

12:30
④ David Letterman
⑤ Baretta
⑦ New $100,000 Name That Tune
Ⓦ **Movie:** Five Fingers of Death

12:35
Ⓢ **Movie:** Class

12:40
② **TV Movie:** Sparrow (1977). Randy Herman, Catherine Hicks.

1:00
⑦ **Movie:** Anne of the Thousand Days (1969). Richard Burton, Genevieve Bujold.
⑨ The Saint
⑪ Barney Miller

1:05
Ⓗ **Movie:** Hardbodies (cc)

1:30
④ ⑪ News
⑤ Hogan's Heroes

2:00
② News
④ Sally Jessy Raphaël
⑤ **Movie:** Royal Hunt of the Sun (1969). Robert Shaw, Christopher Plummer. Spanish explorer Pizarro.
⑨ Joe Franklin
⑪ **Movie:** The Eyes Have It (1974). Peter Vaughn, Sinead Cusack.

2:15
Ⓢ **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

2:30
④ Ben Casey
Ⓦ **Movie:** Erendira

2:40
Ⓗ **Movie:** Harry Tracy

3:00
⑨ **Movie:** Corvette K-225 (1943). Randolph Scott, Ella Raines.

3:30
④ Candid Camera
⑪ F Troop

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography: Franklin D. Roosevelt
Ⓗ **Movie:** Bananas
Ⓢ **Movie:** The Escape Artist

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Thu., June 6

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Rod & Reel
㉛ Why in the World
Ⓗ **Movie:** The Great Caruso
Ⓢ **Movie:** The Princess and the Pirate

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Roughing It
㉛ City Comment

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Sale of the Century
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Motorweek
Ⓦ **Movie:** A Streetcar Named Desire (1951)

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ ⑪ News
㉑ Long Island Report
㉛ Dr. Who

8:00
② Magnum, P.I.
④ Cosby Show
⑤ **TV Movie:** Jamaica Inn. Jane Seymour, Patrick McGoohan. Part 1 (Part 2, Mon., June 10, and Thu., June 13, 8 p.m.).
⑦ News Closeup
⑨ D-Day Dynamite. World Light Heavyweight Champion Michael Spinks vs. James "Big Mac" MacDonald.
⑪ Barney Miller
⑬ Currents
㉑ The Whimsical World of Oz (cc)
㉛ Music Video Box
Ⓗ **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)
Ⓝ **Movie:** Quartet
Ⓢ **Movie:** Porky's II: The Next Day

8:30
④ Family Ties
⑪ **Baseball:** Yankees vs. Milwaukee Brewers
⑬ Innovation

9:00
② Simon & Simon
④ Cheers
⑬ Mystery!: Reilly: Ace of Spies (cc)
㉑ Rodgers and Hammerstein: The Sound of American Music
㉛ Smithsonian World
Ⓦ **Movie:** The Bounty

9:30
④ Bigshots in America

10:00
② Dirty Work
④ Hill Street Blues
⑤ News
⑬ Intercom
㉛ Tony Brown's Journal
Ⓝ **Movie:** The Gift
Ⓢ Brothers (cc)

10:15
Ⓗ Simon and Garfunkel: The Concert in Central Park

10:30
㉛ America's Black Forum
Ⓢ Bizarre 18 (cc)

11:00
② ④ ⑦ ⑪ News
⑤ Taxi
⑨ Phil Silvers
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ Stevie Wonder Comes Home

11:15
Ⓦ **Movie:** Illusions

11:30
② Fall Guy
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ Burns and Allen
⑪ Odd Couple
㉑ Latenight America

11:45
Ⓗ **Movie:** Broadway Danny Rose (cc)

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑨ Racing From Roosevelt
⑪ Honeymooners
⑬ Masterpiece Theatre: Strangers and Brothers (cc)
Ⓝ **Movie:** Yellowbeard
Ⓢ Rick and Bob Report

12:30
④ David Letterman
⑤ Baretta
⑦ New $100,000 Name That Tune
⑨ Ed Beckley Home Study Course
⑪ Star Trek
Ⓢ **Movie:** Warlords of the 21st Century
Ⓦ **Movie:** Weekend Pass

12:40
② **TV Movie:** See China and Die (1980). Esther Rolle, Kene Holliday.

1:00
⑦ **Movie:** D-Day, the Sixth of June (1956). Robert Taylor, Richard Todd.
⑨ The Saint

1:15
Ⓗ **Movie:** Angel

1:30
④ ⑪ News
⑤ Hogan's Heroes

2:00
② News
④ Sally Jessy Raphaël
⑤ **Movie:** Air Force (1943). John Garfield, Arthur Kennedy.
⑨ Joe Franklin
⑪ Lifestyles of the Rich and Famous
Ⓦ **Movie:** Mike's Murder

2:05
Ⓢ **Movie:** Xtro

2:30
④ Ben Casey

2:55
Ⓗ **Movie:** The Beastmaster

3:00
⑨ **Movie:** Away All Boats (1956). Jeff Chandler.
⑪ Ethiopia: The Nightmare Continues

3:30
④ Candid Camera
Ⓢ **Movie:** Porky's II: The Next Day

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography: Franklin D. Roosevelt

5:00
④ Here's Lucy
⑨ News
⑪ It's Your Business
Ⓗ **Movie:** Smokey and the Bandit Part 3

5:15
Ⓢ **Movie:** Stevie Wonder Comes Home

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Fri., June 7

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Private Benjamin
⑬ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
Ⓗ **Movie:** Reunion at Fairborough (cc)
Ⓢ **Movie:** Grand Baby
Ⓦ Selkie the Seal

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Sale of the Century
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓦ **Movie:** Under Fire

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ ⑪ News
㉑ Long Island Report
㉛ Dr. Who

8:00
② Dukes of Hazzard
④ Best of Times
⑤ PM Magazine
⑦ Webster (cc)
⑨ **Baseball:** St. Louis Cardinals vs. Mets
⑪ Barney Miller
⑬ Washington Week in Review
㉑ Loving Relationships
㉛ Music Video Box
Ⓗ **Movie:** Midnight Madness (cc)
Ⓝ **Movie:** Wise Blood
Ⓢ **Movie:** Sixteen Candles

8:30
⑤ Carol Burnett
⑦ Ripley's Believe It or Not! (cc)
⑪ **Baseball:** Yankees vs. Milwaukee Brewers
⑬ Wall $treet Week

9:00
② **NBA:** World Championship Game 5. Boston vs. Los Angeles (if necessary).
④ V
⑤ Merv Griffin
⑦ Benson (cc)
⑬ Great Performances—Bach's "Brandenburg" Concertos: The Virtuoso Concerto. Instruments of the period performed by Concentius Musicus in a cloister library. Stereo simulcast over WNYC-FM.
㉑ **Movie:** The Americanization of Emily (1964). James Garner, Julie Andrews. Cynical war-time romance, from Paddy Chayefsky.
㉛ Masterpiece Theater: Strangers and Brothers

9:30
⑦ People Do the Craziest Things (cc)
Ⓦ **Movie:** Reuben, Reuben

10:00
④ Miami Vice
⑤ News
⑦ Me & Mom (cc)
⑬ The Atomic Cafe. Documentary explores changing attitudes toward the bomb.
㉛ Eye on Dance
Ⓗ **Movie:** Testament (cc)
Ⓝ **Movie:** Volcano
Ⓢ Still Smokin'

10:30
㉛ Looking East

10:45
⑨ Kiner's Korner

11:00
④ ⑦ ⑪ News
⑤ Taxi
⑨ Phil Silvers
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓦ **Movie:** Liquid Assets

11:30
② News
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ Burns and Allen
⑪ Odd Couple
⑬ Bombs Will Make a Rainbow Break
㉑ Latenight America
Ⓢ **Movie:** Footloose (cc)

11:35
Ⓗ The Hitchhiker

12 **MIDNIGHT**
② **Movie:** The Frisco Kid (1979). Gene Wilder, Harrison Ford. Rabbi and gunfighter.
⑦ ABC Rocks
⑨ **Movie:** The Uncanny (1978). Peter Cushing, Samantha Eggar. Catty supernatural tales.
⑪ Honeymooners
Ⓝ **Movie:** Under the Volcano

12:05
Ⓗ **Movie:** Reunion at Fairborough (cc)

12:30
④ Friday Night Videos
⑤ Baretta
⑦ New York Hot Tracks
⑪ Star Trek
Ⓦ **Movie:** Nightlife

1:30
⑤ America's Top Ten
⑪ News
Ⓢ **Movie:** Caged Heat

2:00
④ News
⑤ **Movie:** Survive (1976). Pablo Ferrel, Hugo Stiglitz.
⑦ **Movie:** The Most Dangerous Game (1932). Joel McCrea, Fay Wray.
⑨ Joe Franklin
⑪ Solid Gold
Ⓦ **Movie:** It's Alive

2:05
Ⓗ **Movie:** Repo Man

2:30
④ Sally Jessy Raphaël

2:40
② Record Guide

3:00
④ Music City USA
⑨ **Movie:** Counterpoint (1968). Charlton Heston, Maximilian Schell. Heston wields baton behind enemy lines.

SOLUTIONS TO LAST WEEK'S PUZZLES

■	E	G	G	S	H	E	L	L	C	H	I	N	A	■
U	■	A	■	H	■	V	■	O	■	A	■	I	■	S
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L	I	N	D	A	■	Q	U	A	R	R	Y	M	E	N	■	I	N	T	H	E
O	B	I	E	S	■	U	N	I	■	B	O	B	■	■	A	G	O	■	■	■
G	I	G	■	E	P	A	C	T	■	■	K	E	A	■	S	H	R	I	N	E
I	Z	E	■	P	I	T	S	■	A	P	O	■	B	U	S	T	■	N	O	G
C	A	R	O	L	E	R	■	B	S	A	■	C	A	M	■	■	E	T	T	A
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S	N	I	D	E	■	I	G	E	T	■	A	P	P	L	E	C	O	R	P	S
T	E	N	A	M	■	G	L	E	E	■	P	A	I	L	■	Y	A	L	I	E
■	S	Y	N	E	■	S	E	N	D	■	E	N	N	A	■	■	K	O	N	A

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TELEVISION

⓫ Kung Fu
🅢 **Movie: The Return of a Man Called Horse**

3:10
❷ **TV Movie: The Connection (1973).** Charles Durning, Dana Wynter.

3:30
❹ Ben Casey
🅦 **Movie: Police Academy**

3:34
❺ **Movie: The Flesh Eaters (1966).** Rita Morley, Martin Kosleck.

3:45
🅗 **Movie: House of the Long Shadows**

4:00
❼ New $100,000 Name That Tune
⓫ Abbott and Costello

4:30
❾ Hit City
⓫ Biography: Theodore Roosevelt

4:39
❷ Newsmakers

5:00
❹ Candid Camera
❾ News
⓫ Insight
🅢 **Movie: Sixteen Candles**

5:09
❷ **Movie: I Never Said Good-bye (1974).** June Lockhart, Jack Stauffer.

5:30
❹ Here's Lucy
❾ **Movie: Cobra Woman (1948).** Maria Montez, Jon Hall. Camp classic of twin sisters—one good, one evil. "Gif me the cobra jool!"
⓫ News
🅗 Not *Necessarily* the News

Mon., June 10

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ The Woodwright's Shop
㉛ Cityscope
🅢 Little Boy Lost

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College Presents
🅗 Noah's Animals
🅦 **Movie: Last Plane Out**

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Dr. Who
🅗 Fraggle Rock (cc)

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ **TV Movie: Jamaica Inn.** Jane Seymour, Patrick McGoohan. Part 2 (Part 1, Mon., June 3 and Thu., June 6, 8 p.m.).
❼ **Baseball: TBA**
❾ News
⓫ **Movie: The Pawnbroker (1965).** Rod Steiger, Geraldine Fitzgerald. From the camps to Harlem. Steiger plays with conviction.
⓭ Heart of the Dragon (cc)
㉑ Ingrid. John Gielgud narrates this documentary about actress Bergman.
㉛ Video Music Box
🅗 **Movie: Testament (cc)**
🅝 **Movie: And the Ship Sails On**
🅢 **Movie: Greystoke: The Legend of Tarzan, Lord of the Apes**

8:30
❾ Sale of the Century

9:00
❷ Kate & Allie
❹ **TV Movie: Summer Fantasy.** Julianne Phillips, Ted Shackelford.
❾ **Special: Jacques Cousteau's Mississippi.** The *Calypso* takes a trip down the Great Muddy.
⓭ American Playhouse—Three Sovereigns for Sarah. Part 3.
㉛ Smithsonian World
🅦 **Movie: Never Say Never Again**

9:30
❷ Newhart
㉑ **TV Movie: The Corn Is Green (1979).** Katharine Hepburn, Bill Fraser.
🅗 Coming Attractions

10:00
❷ Cagney & Lacey
❺ News
⓭ ㉛ The Yin and the Yankee. Malcolm Forbes on a motorcycle in China.
🅗 **Movie: Krull**

10:15
🅝 **Movie: City of Women**
🅢 **Movie: The Wicked Lady**

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉛ Switch On Japan

11:15
🅦 **Movie: Irresistible**

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Nightly Business Report

12 MIDNIGHT
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Mystery!: Reilly: Ace of Spies (cc)
🅗 **Movie: The Bounty (cc)**
🅢 **Movie: Porky's II: The Next Day**

12:30
❹ David Letterman
❺ Baretta
❼ New $100,000 Name That Tune

12:40
❷ Columbo

12:45
🅝 **Movie: La Dolce Vita**

1:00
❼ Let the Children Live
❾ The Saint
⓫ Barney Miller
🅦 **Movie: Cross Country**

1:30
❹ ⓫ News
❺ Real Estate: Investment of the '80s

1:45
🅢 **Movie: Laura**

2:00
❷ News
❹ Sally Jessy Raphaël
❼ **Movie: Chisum (1970).** John Wayne.
❾ Joe Franklin
⓫ Christian Children's Fund

2:15
🅗 Ray Bradbury Theater: Marionettes, Inc.

2:30
❹ Ben Casey
❺ Best of Midday
⓫ **Movie: Murder Is a One-Act Play (1974).** Robert Powell, George Maharis.

2:50
🅗 **Movie: Silver Dream Racer**

3:00
❾ **TV Movie: Young Love, First Love (1979).** Valerie Bertinelli, Timothy Hutton. Should she go all the way?
🅦 **Movie: The Ultimate Warrior**

3:20
🅢 Montreux International Rock Festival

3:30
❹ Candid Camera
❺ Off the Set

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography: Robert A. Taft

4:35
🅗 **Movie: Tex**

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅢 **Movie: Kelly**

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Tue., June 11

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Aloha China
㉛ International Edition
🅗 **Movie: Jaws III**
🅢 **Movie: Footloose (cc)**

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ New York's Master Chefs
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
🅦 **Movie: The Bounty**

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Lucie Arnaz
❹ A-Team
❺ PM Magazine
❼ Three's a Crowd (cc)
❾ News
⓫ **Baseball: Toronto Blue Jays vs. Yankees**
⓭ Nova (cc)
㉑ Answerwise
㉛ Video Music Box
🅗 **Movie: Easy Money**
🅝 **Movie: Fellini's Satyricon**
🅢 **Movie: Class**

8:30
❷ Jeffersons
❺ Carol Burnett
❼ Foul-Ups, Bleeps & Blunders (cc)
❾ Sale of the Century
㉑ Answerwise

9:00
❷ **NBA:** World Championship Game 7. Los Angeles vs. Boston (if necessary).
❹ Riptide
❺ Merv Griffin
❼ Who's the Boss? (cc)
❾ **Movie: Midas Run (1969).** Fred Astaire, Richard Crenna.
⓭ The Military and the Media: The Correspondent Under Fire
㉑ Masterpiece Theatre: Strangers and Brothers (cc)
㉛ Emigrant Saga

9:30
❼ Comedy Special
🅦 **Movie: Testament**

10:00
❹ Remington Steele
❺ News
❼ MacGruder and Loud
⓭ Jean Shepherd's America. Shepherd plays the kazoo with the Olympia Brass Marching Band. (cc)
㉑ Masterpiece Theatre: Strangers and Brothers (cc)
🅗 Ray Bradbury Theater: The Playground
🅢 Superstars of Comedy Salute the Improv

10:15
🅝 **Movie: Eddie and the Cruisers**

10:30
⓫ News
⓭ Sporting Life—An Easy

Throw to First.
H Not *Necessarily* the News

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
21 Nightly Business Report
31 Switch On Japan
H Movie: Android
S Brothers (cc)
W Movie: Sex World

11:30
2 Magnum, P.I.
4 Tonight Show
5 Kojak
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
S Bizarre 18 (cc)

12 MIDNIGHT
7 Eye on Hollywood
9 Best of Saturday Night Live

11 Star Trek
13 Jazz Tonight—Rare Silk
N Movie: The Gift
S Movie: Rhinestone (cc)

12:25
H Movie: Brainwaves

12:30
4 David Letterman
5 Baretta
7 New $100,000 Name That Tune
W Movie: The Final Option

12:40
2 McCloud

1:00
7 Movie: American Empire (1942). Frances Gifford, Richard Dix. Texas cattlemen.
[illegible] The Saint
11 Barney Miller

1:30
4 11 News
5 Hogan's Heroes

1:50
H Movie: Tank (cc)

2:00
2 News
4 Sally Jessy Raphaël
5 Movie: A Raisin in the Sun (1961). Sidney Poitier, Claudia McNeil. Fighting against racial confines.
9 Joe Franklin
11 Start of Something Big
S Movie: Footloose (cc)

2:30
4 Ben Casey

2:45
W Movie: The Riddle of the Sands

3:00
9 Movie: Love Letters (1945). Jennifer Jones, Joseph Cotten. Jones forgets herself.
11 Movie: File It Under Fear (1973).

3:30
4 Candid Camera

3:35
S Movie: Caged Heat

3:50
H Movie: Repo Man

4:00
4 Here's Lucy

4:30
4 Here's Lucy
13 Biography: Harry S. Truman

5:00
4 Here's Lucy
9 News
11 Life of Riley
S Journey Together

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News
H Video Jukebox
S Superstars of Comedy Salute the Improv

Weekend, June 8–9

Sat., June 8

6:00
4 Carrascolendas
5 Pattern for Living
11 Wall Street Journal Report
H Movie: Bananas

6:30
2 Patchwork Family
4 Sonrisas
5 Insight
11 Wild Kingdom
S Movie: Experience Preferred . . . but Not Essential

7:00
4 Vegetable Soup
5 World Tomorrow
7 Davey and Goliath
9 News
11 Pink Panther

7:30
2 Kidsworld
4 Kidalittles
5 Wonderama
7 Little Prince
9 Point of View
11 Josie and the Pussycats
13 MacNeil/Lehrer NewsHour
H Movie: Brainwaves

8:00
2 The Bisketts
4 Snorks
5 Movin' On
7 Superfriends
9 Christopher Closeup
11 Voltron
S Movie: Dodsworth

8:30
2 Get Along Gang
4 Pink Panther & Sons
7 Superfriends
9 New Jersey People
11 Hee Haw
13 Wall $treet Week

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Star Search '85
7 Mighty Orbots
9 Nine on New Jersey
13 McLaughlin Group
H Workin' for Peanuts

9:30
2 Dungeons and Dragons
7 Turbo Teen
9 Davey and Goliath
11 Puttin' on the Hits
13 Capitol Journal

10:00
2 Bugs Bunny/Road Runner
5 Saturday Morning
7 Rubik the Amazing Cube
9 Championship Wrestling
11 Soul Train
13 Firing Line
H Movie: Sixteen Candles (cc)
S Movie: The Power and the Prize

10:30
4 Alvin and the Chipmunks
7 New Scooby-Doo Mysteries
W Movie: Swing Shift

11:00
2 CBS Storybreak
4 Kidd Video
7 Scary Scooby Funnies
9 Hardy Boys/Nancy Drew Mysteries
11 International All-Star Wrestling
13 Tony Brown's Journal. Stevie Wonder interviewed.

11:30
2 Pryor's Place
4 Mr. T
7 The Littles
13 Open Mind
H Yesteryear . . . 1947

11:55
21 Gourmet Cooking

12 NOON
2 Bugs Bunny/Road Runner
4 Spiderman and His Amazing Friends
5 Expedition Danger
7 Weekend Specials (cc)
9 Voyagers!
11 This Week in Baseball
13 Heart of the Dragon (cc)
S Movie: Nine to Five

12:30
2 Saturday Supercade
4 Incredible Hulk
5 America's Top Ten
7 American Bandstand
11 Abbott and Costello
21 Rod & Reel
H Not *Necessarily* the News
W Movie: Footloose

1:00
4 Tennis: French Open
5 Fame
9 Movie: Sahara (1943). Humphrey Bogart, Bruce Bennett. Bogart commands a tank cut off in the desert during W.W. II. The crew represents just about everybody.
11 Movie: Bloody Fists. Bruce Li.
13 Last Chance Garage
21 How to Play the Piano Despite Years of Lessons
H Movie: Bananas

1:30
2 Pole Position
7 New York Hot Tracks
13 House for All Seasons (cc)
21 Square Foot Gardening

2:00
2 Sports Special
5 Baretta
13 This Old House (cc)
S Movie: Danny

2:15
21 Motorweek

2:30
7 Greatest Sports Legends—Stan Smith
13 Victory Garden
H Ray Bradbury Theater: The Playground

2:45
21 Gourmet Cooking

3:00
2 Golf: Westchester Classic
4 Major League Baseball: An Inside Look
5 Movie: Dracula—Prince of Darkness (1966). Christopher Lee.
7 Boxing: USA vs. the World
9 Movie: To Hell and Back (1955). Audie Murphy, Marshall Thompson. Our most decorated hero.
11 Movie: 99 and 44/100% Dead (1974). Richard Harris, Chuck Connors.
13 Square Foot Gardening
H Movie: Brainwaves
W Movie: Moscow on the Hudson

3:15
4 Baseball: Pittsburgh Pirates vs. Chicago Cubs

3:25
21 How to Play the Piano Despite Years of Lessons

3:30
13 Sporting Life—Ah, to Be in England
S Movie: Experience Preferred . . . but Not Essential

4:00
13 American Playhouse—Three Sovereigns for Sarah. Part 2.
21 House for All Seasons (cc)

4:30
2 Special: Belmont Stakes
7 Wide World of Sports
21 Last Chance Garage (cc)
H Movie: Savannah Smiles

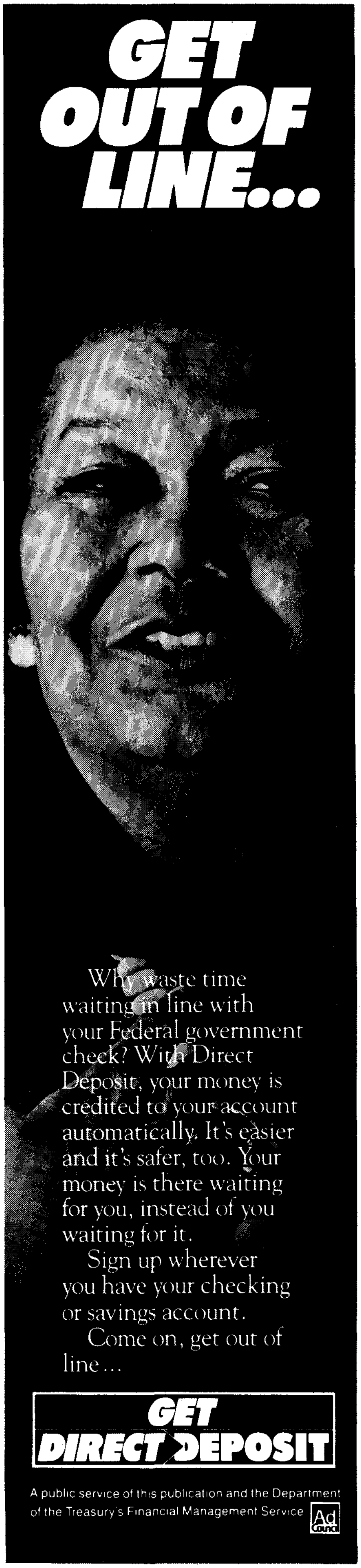
5:00
5 Mission: Impossible
9 BJ and the Bear
11 Solid Gold
13 *Symphonie Fantastique:* A Conductor's View. See Wed., June 5, 8 p.m. (no simulcast).
21 Jewish Mother
S Movie: Cat on a Hot Tin Roof (1984) (cc)
W Movie: Tommy

6:00
2 Channel 2 the People
4 7 News
5 Blue Knight
9 Special: An Evening With Ray Charles
11 Puttin' on the Hits
13 Nature
21 West of Hester Street
31 Mothers by Daughters

6:15
H Movie: Romancing the Stone

6:30
2 4 7 News
11 Dance Fever

7:00
2 9 News
4 Prime of Your Life
5 Too Close for Comfort
7 Hollywood Close-Up
11 Jeffersons
13 Family Classics—Ivanhoe
21 In the Swing
31 Washington Week in Review
W Movie: This Is Spinal Tap



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7:30
❷ Wired for Action . . . Ready to Explode
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ House Calls
⓫ At the Movies
⓭ Wild America
㉛ McLaughlin Group
Ⓢ **Movie:** Mr. Mom (cc)

8:00
❷ Cover Up
❹ Diff'rent Strokes
❺ **Movie:** Separate Tables (1958). Deborah Kerr, Rita Hayworth, Burt Lancaster.
❼ T. J. Hooker (cc)
❾ **Movie:** Some Like It Hot (1959). Jack Lemmon, Tony Curtis. They dress in drag and join an all-girl band to escape mobsters. Nobody's perfect.
⓫ **Movie:** Evil Under the Sun (1982). Peter Ustinov, Diana Rigg.
⓭ Nature of Things
㉑ Glenn Miller: A Moonlight Serenade
㉛ Mystery!: Reilly: Ace of Spies
Ⓗ Tina Turner: Private Dancer
Ⓝ **Movie:** Polyester

8:30
❹ It's Your Move
Ⓦ **Movie:** Hard to Hold

9:00
❷ Airwolf
❹ Gimme a Break
❼ Love Boat (cc)
⓭ Film on Film—When the World Was Wide
Ⓗ **Movie:** Sixteen Candles (cc)
Ⓢ **Movie:** Nine to Five

9:30
❹ Under One Roof
㉛ High Sierra

10:00
❷ Mickey Spillane's Mike Hammer
❹ Hunter
❺ ⓫ News
❼ Finder of Lost Loves (cc)
⓭ Sneak Previews
㉑ Woody Herman's Big Band Celebration
㉛ German Pro Soccer
Ⓝ **Movie:** The Milky Way
Ⓦ The Monterey Jazz Festival

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ **Movie:** Cape Fear (1962). Gregory Peck, Robert Mitchum. Scary, cat and mouse in the bayous.
Ⓗ Not *Necessarily* the News

11:00
❷ ❹ ❼ News
❺ **Movie:** Quo Vadis? (1951). Robert Taylor.
❾ Burns and Allen
⓫ Tales From the Darkside
Ⓗ **Movie:** Hardbodies (cc)
Ⓢ **Movie:** Tendres Cousines
Ⓦ **Movie:** *Babe*

11:30
❹ Late Night Third Anniversary Special
❼ News (cc)
❾ Racing From Roosevelt
⓫ **Movie:** Brainstorm (1983). Christopher Walken, Natalie Wood. Scientists perfect headset that projects mind-set.

11:45
❷ Sports People
❼ **Movie:** Lawrence of Arabia (1962). Peter O'Toole, Omar Sharif, Alec Guinness. Beautiful, tortured O'Toole and desert.

12 **MIDNIGHT**
❷ **TV Movie:** Having Babies (1976). Desi Arnaz Jr., Adrienne Barbeau.
❾ All Star Wrestling
㉑ **Movie:** Private Buckaroo (1942). Harry James, Andrews Sisters.
Ⓝ **Movie:** Despair

12:30
Ⓦ **Movie:** All-American Girls

12:35
Ⓗ Ray Bradbury Theater: The Playground
Ⓢ **Movie:** The Star Chamber

1:00
❹ Hawk
❾ **Movie:** Terror of Frankenstein (1975). Per Oscarsson. Swedish-Irish idea.

1:05
Ⓗ **Movie:** Bananas

1:30
⓫ News

2:00
❹ Ben Casey
⓫ At the Movies
Ⓦ **Movie:** Wuthering Heights

2:10
❷ Record Guide

2:15
❺ **Movie:** Barquero (1970). Lee Van Cleef, Warren Oates.

2:30
⓫ **Movie:** From the Earth to the Moon (1958). Joseph Cotten, George Sanders. Lost in space.
Ⓗ **Movie:** Harry Tracy
Ⓢ **Movie:** Cat on a Hot Tin Roof (1984) (cc)

2:40
❷ **Movie:** A Double Life (1978). Dack Rambo.

3:00
❹ **Movie:** Made for Each Other (1939). Carole Lombard, James Stewart.
❾ **Movie:** Back to Bataan (1945). John Wayne, Anthony Quinn. Duke leads Yank soldiers to victory in the Philippines.

3:45
Ⓦ **Movie:** Footloose

4:25
Ⓗ Not *Necessarily* the News

4:26
❷ The Alien Encounters

4:30
⓫ Biography: Babe Ruth

5:00
❾ News
⓫ Life of Riley
Ⓗ **Movie:** Sixteen Candles (cc)
Ⓢ **Movie:** Dodsworth

5:30
❾ Straight Talk
⓫ News

5:50
❺ *Time for Timothy*

Sun., June 9

6:00
⓫ Wall Street Journal Report

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News

6:35
Ⓗ **Movie:** Jaws III

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power
❼ Faith for Today
❾ Meet the Mayors
⓫ Old Time Gospel Hour
Ⓢ The Incredible Book Escape

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ Please Help Me to Live
❾ New Jersey Report
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Kids Incorporated
❺ Jimmy Swaggart
❾ Millionaire Maker
⓫ Frederick K. Price
Ⓢ Treasure Recap: Episodes 4–9

8:30
❷ For Our Times
❹ Baseball Bunch
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood
Ⓗ Fraggle Rock (cc)
Ⓢ **Movie:** *Gizmo*

9:00
❷ Sunday Morning
❹ **Tennis:** French Open
❺ **Movie:** Gidget's Summer Reunion. Caryn Richman.
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
Ⓗ **Movie:** Rhinestone (cc)

9:30
❼ News Conference
❾ Point of View
⓫ Voltron

10:00
❷ Face the Nation
❼ Fashion Report II
❾ Sunday Mass
⓫ The Transformers
⓭ Mister Rogers' Neighborhood
Ⓢ **Movie:** Something Wicked This Way Comes

10:30
❼ Entertainment This Week
❾ That's the Spirit
⓫ *Three Stooges*
⓭ Family Classics—Ivanhoe

11:00
❷ Taking Advantage
❺ **Movie:** Tarzan the Ape Man (1959). Denny Miller.
❾ Make Peace With Nature
⓫ **Movie:** Hit the Ice (1943). Bud Abbott, Lou Costello.
⓭ Wild America (cc)
Ⓗ Simon and Garfunkel: The Concert in Central Park
Ⓦ **Movie:** Hans Christian Andersen

11:30
❷ Newsmakers
❼ This Week With David Brinkley
❾ World Tomorrow
⓭ 3-2-1 Contact (cc)

12 **NOON**
❷ Channel 2 the People
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Tony Brown's Journal
Ⓢ **Movie:** Steve Martin in "Homage to Steve"

12:30
❷ Seeing Stars
❼ The Family: Old Perceptions, New Realities
⓫ **Movie:** El Condor (1970). Jim Brown, Lee Van Cleef.
⓭ Inside Albany
㉑ **Movie:** Young Dynamite (1937). Frankie Darrow, Kane Diamond.
Ⓗ **Movie:** Heart Like a Wheel

12:45
❺ **Movie:** Sitting Pretty (1948). Robert Young.

1:00
❷ **NBA:** Championship Game 6. Los Angeles vs. *Boston (if necessary).*
❼ Like It Is
❾ **Baseball:** St. Louis Cardinals vs. Mets (first game of doubleheader)
⓭ Here's to Your Health
Ⓢ **Movie:** Nancy Goes to Rio
Ⓦ **Movie:** Angelo, My Love

1:30
⓭ Agronsky & Co.

2:00
❹ Super Chargers
❼ This Is the USFL
⓫ **Baseball:** Yankees vs. Milwaukee Brewers
⓭ New Tech Times
㉑ In the Swing

2:30
❹ War of the Stars
❺ **Movie:** How to Murder Your Wife (1965). Jack Lemmon, Virna Lisi.
❼ **USFL Football:** TBA
⓭ Innovation (cc)
Ⓗ **Movie:** Jaws III

3:00
❷ **Golf:** Westchester Classic
❹ Wacky World of Sports
⓭ Nova (cc)
㉑ Glenn Miller: A Moonlight Serenade
Ⓢ **Movie:** You Can't Take It With You (1984) (cc)
Ⓦ **Movie:** Smokey and the Bandit Part 3

3:15
❾ Kiner's Korner

3:30
❾ **Baseball:** St. Louis Cardinals vs. Mets (second game)

4:00
❹ Sportsworld
⓭ Great Performances—Bach's "Brandenburg" Concertos. See Fri., June 7, 9 p.m. (no simulcast).

4:30
Ⓗ Life on Earth: Conquest of the Waters

5:00
❺ Fame
⓭ The Compleat Gilbert and Sullivan—*The Sorcerer*
㉑ Woody Herman's Big Band Celebration
Ⓢ Huey Lewis and the News "Heart of Rock and Roll"
Ⓦ **Movie:** The Old Curiosity Shop

5:30
⓫ **Movie:** Suicide Run (1970). Michael Caine, Cliff Robertson.
Ⓗ Fraggle Rock (cc)

6:00
❷ ❹ ❼ News
❺ **Movie:** Guns for San Sebastian (1968). Anthony Quinn, Anjanette Comer.
Ⓗ **Movie:** The Beastmaster
Ⓢ **Movie:** Witches' Brew

6:15
❾ Kiner's Korner

6:30
❷ ❹ ❼ News

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not! (cc)
❾ Switch
⓭ Seeing Things
㉑ Rodgers and Hammerstein: The Sound of American Music
Ⓦ **Movie:** *Tex*

7:30
❹ Silver Spoons

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ **Movie:** Beyond the Poseidon Adventure (1979). Michael Caine, Sally Field. Fine cast in over their heads.
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉛ Heart of the Dragon
Ⓗ **Movie:** Nine to Five
Ⓝ **Movie:** Alsino and the Condor
Ⓢ **Movie:** Something Wicked This Way Comes

9:00
❷ Crazy Like a Fox
❹ **Movie:** Hopscotch (1980). Walter Matthau, Glenda Jackson.
❺ **Special:** Please Help Me Live
❾ New Jersey Report
⓫ *Start of Something Big*
⓭ Masterpiece Theatre—Strangers and Brothers (cc)
㉑ **Movie:** On the Town (1949). Gene Kelly, Frank Sinatra, Ann Miller. In search of Miss Subways.
㉛ The Prisoner
Ⓦ **Movie:** Hardbodies

9:30
❾ Nine on New Jersey

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Meet the Mayors
⓭ Adam Smith's Money World
㉛ Videoville
Ⓗ **Movie:** Rhinestone (cc)
Ⓝ **Movie:** Roseland
Ⓢ Brothers (cc)

10:30
❺ Sports Extra
❾ New Jersey People
⓫ From the Editor's Desk
⓭ Monty Python
Ⓢ Bizarre 18 (cc)

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ New Television
㉑ Ask Congress
Ⓢ Huey Lewis and the News "Heart of Rock and Roll"
Ⓦ **Movie:** Hot Lunch

11:15
❷ News

11:30
❺ David Susskind
❼ News
❾ It Is Written
⓫ Honeymooners
㉑ Butterflies

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Games (1967). Simone Signoret, James Caan.
❾ Jimmy Swaggart
⓫ Star Trek
Ⓗ **Movie:** Easy Money
Ⓝ **Movie:** Lisztomania
Ⓢ **Movie:** You Can't Take It With You (1984) (cc)

12:30
❹ Greatest American Hero
Ⓦ **Movie:** Smokey and the Bandit Part 3

1:00
❷ Barnaby Jones
❾ **Movie:** Cass Timberlane (1947). Spencer Tracy, Lana Turner.
⓫ Tales From the Darkside

1:30
❹ Ben Casey
❺ World Vision
⓫ News

1:45
Ⓗ **Movie:** The Beastmaster

2:00
❷ News
❼ **Movie:** Paid in Full (1950). Robert Cummings.
⓫ Wall Street Journal Report
Ⓢ Steve Martin in "Homage to Steve"

2:30
❹ Visiones
❺ Real Estate: Investment of the '80s
⓫ **Movie:** Twisted Brain (1974). Pat Cardi.

3:00
❹ First Estate: Religion in Review
❾ **Movie:** The White Horses of Summer (1973). Jean Seberg.
Ⓢ **Movie:** Xtro

3:50
Ⓗ **Movie:** Jaws III

4:30
⓫ Biography: Joseph Stalin
Ⓢ **Movie:** Witches' Brew

5:00
❾ News
⓫ Life of Riley

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:35
Ⓗ Life on Earth: Conquest of the Waters

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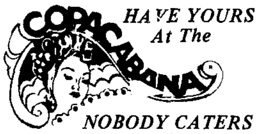

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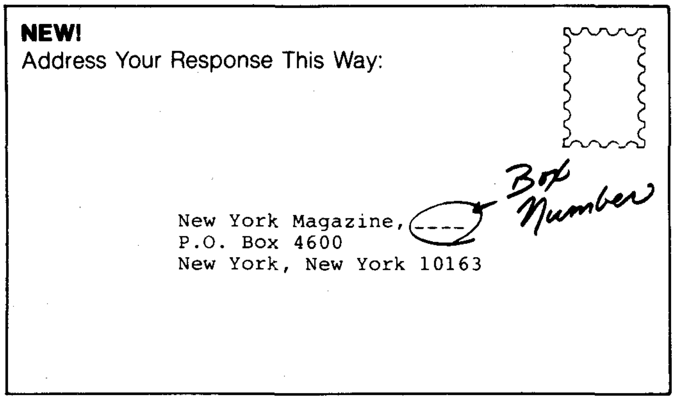

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Why Are Some Men—Intimidated by beautiful, sharp women. Wall Street, Jewish beauty, 30, seeks tall, handsome, secure, Jewish man, 29-35, for flowers, romance, and future. NYM J598.

Vibrant, Mid 50's Lady—NYC, warm, bright, cultured, articulate, independent seeks similar male. NYM L964.

Attractive, Slim Brunette—Seeks smart, successful, flexible Jewish man, 42 plus, of good character. NYM T206.

Red Diaper Baby, Female, 40—Seeks male counterpart. NYM T207.

Poetry, Song, Sand—Good man, 40's, seeks 27-35 woman, for friend/mate. Photo helps. NYM L996.

Say Something Special—To Someone by placing an ad in *New York* Magazine's special "Announcements" Classified Section. Call 212-880-0732.

Child Analysis—Former S.D.S. member seriously good-humored/looking and writing a book. Seeks complex man, passionate about his work, his play, and me. Note/phone/photo, if you have one. NYM L994.

Theatrical Producer—Nationally known, enjoy travel, antiques, theater, sports, country. You are 20s-30s, natural, together, fun, female. Bio/photo. NYM L997.

Refined, Bright, Very Pretty—31, slim, 5'2" professional, seeks attractive, successful Jewish male, 30-35, who like me is giving, communicative, flexible, fun-loving, friendly. Photo a must. NYM E578.

Marriage-Minded—Super handsome, successful, passionate, tall, single Jewish lawyer, 37, music lover and gifted photographer, seeks lively, beautiful woman, 22-35. Photo, phone, please. NYM E580.

"Do Nothin' Till You Hear—From Me!" Besides being very beautiful, I am easy to talk to, warm, cuddly, very loving, and interested in you. Though a gainfully employed musician, I am not career-crazy. I have simple tastes, old-fashioned values, and am saving my heart for one very loving man. And though I would like you to be over 40, I am slightly under it. Tell me about yourself. Photo not necessary. NYM E579.

"Do You Wanna Dance"—Under the moonlight or sail, ride, camp, see shows/movies, with a fun female. NYM J617.

Brasileira!—Professional man, with Brazilian heart, would like to meet Brasileira for friendship, conversation, dancing and perhaps more. NYM M957.

Rare Breed—MD, 30, model-type, ultra-successful, seeks, slim, female gem, for sharing life's finest. Photo. NYM M966.

Well-Built, Handsome, Gentleman—Bachelor, seeks slim, beautiful, bikini-type lady, 24-39, to share joys of the summer. Great Hampton house on the water. Brand new boat. Interests: music, nature, and quality person. Please mail photo/phone. NYM L924.

LI Male, 31, Attractive—Athletic, seeks an attractive, outgoing female, 24-34. Photo/bio/phone. NYM M935.

Ivy League Physician—Tall, handsome, ex-professional athlete, very bright, 34, Catholic, seeks very attractive, caring, intelligent female, 20-36, who values warmth, fun, good conversation, fidelity, and sharing the above with the right guy. Note/phone/photo, please. NYM M976.

World-Class Woman—Lovely, elegant, sophisticated, sensuous, likes to travel. Seeking man in 50's, who views life with warmth and humor. NYM L879.

Upfront And Available—But not for long. A very smart, 37-year-old lady, with the heart of a lion, lovely in every way, seeks financially secure, powerful, and very smart man, to inspire my days and fill my nights. I know you'll be aggressive, available, and know how to accept adoration. Please write to me. PO Box 392, Glen Oaks, NY, 11004.

Lover Of Life—Beautiful, classy, passionate professional, who is slim, athletic, independent, and a very young 37, would love to find a soulmate. Is there a successful, handsome, tall, caring, non-smoking male out there, 37-47, who is still a romantic? Photo/phone, please. NYM M987.

No Hype—Pretty, sincere, professional, Jewish woman, 38, incisive mind, ambitious, loves kids, ready to commit to permanent relationship, seeks kindred spirit. NYM T092.

A Special Breed—I am a 28-year-old, Jewish male, southern CT resident, own business, 5'7", blonde hair, blue eyes. I believe honesty and open communication are the two most important elements to any relationship. I enjoy most outdoor sports, flying, boating, theater, dining, travel. I'm looking for a female, 21-31, who is bright, attractive, slim, stable, tired of mind games and looking for a one-to-one relationship. If you've come to the conclusion that it's a "jungle" out there and you deserve respect from a guy, let's get together. Note/photo/phone. NYM L940.

Male, 33—6', 185, blue eyes, Jewish Manhattanite, accomplished business success, now searching for more important goals. Likes looks, truthfulness, and excitement. Also loves travel, NY nightlife, as well as getaway weekends. Send photo, note. NYM J570.

Kind, Honest, Romantic—Man, 40, French background, handsome, trim, Protestant, physician, "loves life and what it does offer," family-minded, non-smoker, seeks pretty, slim, woman, 28-35, with similar outlook to share friendship and hopefully special relationship. Note/phone/photo, please. NYM J571.

Sugar And Spice—Virtue and vice, at time naughty, at time nice. Stunning NJ brunette, 46, seeks male counterpart, 46-56, secure emotionally and financially. He knows who he is, what he wants, and how to get it. Card/note/photo/phone. NYM L942.

Honest, Sincere, Sensitive Male—32, Jewish, warm, caring, sense of humor, non-Orthodox, likes bowling, movies, eating out and quiet nights in. Seeks soulmate, 25-30, for long lasting relationship. Note, phone. NYM J572.

Country Lawyer With City Apartment—6'3", 200, very bright, handsome, WASP, 41, seeks laughing, beautiful, strong, woman, 20-30, who likes horses, books and country, hopes for kids. Photo please. NYM L941.

Attractive NYC Woman—45, full of life, love, truth, and fun. Seeking exhilarating alliance with straight, square, and unencumbered brainy, real nice guy. NYM J573.

Go For It!—Real, live green-eyed, Queens beauty, 34, Jewish, educated, warm, unencumbered. Seeks quality male counterpart. Photo. NYM J574.

Attractive, Vibrant, Sophisticated—Woman, 5'4", 40, warm, affectionate, successful, professional, financially secure, seeks a successful, affluent professional man, 40-50, who has sense of humor, warmth, honesty, loves music, theater, art, travel and can love my wonderful children, 11 and 15. I would love to share a relationship with a romantic and happy gentleman. Bio, phone and photo, please. NYM E573.

Laugh With Me—Exciting, gentle beauty, eclectic, independent, talented, seeks handsome, affluent, sensitive male with style, charm, 40-55. Photo. NYM J575.

Summer's Almost Here!—Attractive, relocated professional male, 37, now in So. CT. (close to NYC), seeks attractive, sensitive, charming, and caring lady (25-35), who enjoys dining out, walking beaches, country club activities, romance, and outdoor events in a charming resort town. Phone/photo/bio. NYM J576.

NJ/NY, Attractive, Caring Female—Legal assistant, 49, humanist values, seeks amusing man who is curious about the world, happy in work, and loyal, for affection and commitment. NYM J577.

CT, Attractive, Slender, Intelligent—Professional woman, good sense of humor, warm, affectionate, likes outdoors, music, travel seeks male, over 40, same qualities. Note/photo, please. NYM L944.

Lucky You—Shamefully charming, wickedly witty, unpretentiously wealthy. 6'4", 38, and handsome, with keen mind and romantic soul. Seeking lovely lady (30-42), who is sophisticated, self-assured, highly attractive, warm, loving, and fun. Add non-smoker, ability to travel and a quick wit, and you'll complement my life all the more. Note/photo/phone. NYM J578.

Special Lady, 31—Too modest to sing her own praises, seeks man with same quality and the ability to laugh at this state of affairs, 35-45. Photo/bio/phone. NYM L911.

STRICTLY PERSONALS

Sexy, Blue Eyes—Great legs, (swimmer/skier), pretty, woman exec. Energetic with class, seeks caring but daring, successful guy with humor, please, 40's-50's. Note/photo. NYM J606.

The Best Is Yet To Be—Pretty, petite, psychologist, 50, seeks caring man to share the good life: sunsets, mountains, and informal giggling with friends. Short bio/phone. NYM J607.

The Search Is On—A petite, attractive, professional woman, 29, seeks a warm, intelligent, professional man. I enjoy the arts, travel, dining, etc. Photo/phone/note, please. NYM L965.

Beautiful, Happy, Advertising V.P.—35. Seeks creative, happy man, 30's-40's, who is spirited, warm, imaginative, playful, imperfect, confident, with style and character. Let's meet. Photo, please. NYM L967.

Fashion Designer—Intelligent, successful, sophisticated, beautiful, feminine, 35, seeks stable, fun-loving, handsome, financially successful man, 35-42, to share city and country living, world-travel and keen eclectic appreciation of life. NYM L968.

Real Estate Lawyer With Great Legs—Slim, witty, gourmet cook, seeks confident, outgoing man, 35-45, who prefers baseball to Beethoven. NYM J608.

36-Year-Old, Attractive—Intelligent, Jewish, professional female, with sense of humor and caring nature, seeks marriage-minded male committed to quality life of sharing. Note/photo. NYM L969.

Trim, Handsome, Active—Attorney, 35, Jewish, 5'6", seeks a bright, beautiful, female skier, 23-33. NYM J609.

Looking For A Rebel With A Cause—Very attractive blonde, early 20's, working in film, seeks a quiet, strong, nonconformist male who likes the countryside, music, exploring, excitement, and asking questions. I want the best life has to offer. If you are part of it, send photo, bio, phone to NYM T189.

Handsome, Jewish Physician—Mid 30's, salt and pepper hair, workaholic seeks sensual, very attractive, very bright, funny and patient woman for romance. Send photo. NYM T190.

If You're Reading Personal Ads—Then summer in the Hamptons is probably not your style. Mine either. Pretty, bright, down-to-earth, Jewish female, 29, loves tennis, warm weather, long talks, tearjerker movies. Seeking professional Jewish man, non-smoker, no drugs, for romance, fun, and commitment. Note, photo. NYM T191.

Globetrotting Architect—Building construction contractor, or real estate mover and shaker? Attractive, petite, classy lady, with sense of humor, offers rare chance to non-smoker, over 55, to build dreams. NYM J601.

Attractive Female, Jewish MD—Warm, charming, feminine, artistic, invites reply male MD, DDS, JD, exec, 30-35. Photo/bio. NYM T175.

Cancer Patient Without Partner?—Upbeat, warm, professional woman, 43, slim, 5'4", with big blue eyes. Into classical music, computers. Seeking man, 40-55, for friendship and more. If you can handle a challenge, I'd like to hear from you. NYM T176.

Good-Looking And Yes, Intelligent—Female, 20's, enjoys politics to baseball, seeks professional, fun male friend to enjoy NY life. NYM T073.

Woman, 55, AAA-Rated—Attractive, alive, approachable; seeks male, HHH-rated: humane, honest, humorous. Together, we can share a world of AH's and HA's. Note/phone/photo. NYM T177.

Tall, Well-Bred South American—Looking for she who dreams sweet dreams and sometimes tries to get away with a whim or two. NYM T178.

It's Your Best Bet—To call this snappy redheaded TV producer, an athletic, 38, looking for amusing man with whom to share the ironies of life. NYM T179.

NJ Mom, 40—With petite, pizazz and big heart, lots of beauty and humor to share Care Bear weekends, romantic frolic and home-cooked fun. NYM T180.

Are You Creative?—Good, clever? Curious? Terrific. Are you a man, passionately adventurous, perennially spontaneous? Then, you'll want to meet this strikingly attractive, highly successful, athletic, Jewish woman, 30, who is all of the above and much more. NYM T181.

Nice, Attractive, Well-Educated—Woman, 34, broad interests, seeks a similar gentleman, 32-43. NYM T182.

Canoe Canoe?—I can't, but sure got your attention. Spunky, witty, intelligent, cute, 28, slim, Jewish lady, enjoys living and laughing with a handsome, successful, kind, unpretentious (29-35) man that loves life, not himself. Grab your oar, you never know, we both might learn how to canoe! Photo/bio/phone. NYM T183.

Charming, Spirited, Jewish Lady—33-years-wise, desires to meet a gentleman who engages with life's passions of music, art, literature, and the benefits of relating. NYM T184.

Attractive, Slim Redhead—5'8", 32, designer, Jewish, loves music, sun, travel. Seeks kind, good-looking, creative man. No drugs. Photo/phone/note. NYM T172.

City/Country Gal—Very pretty lady, 5'5", slim, lives and works in city, but likes drives in the country to gain sanity. Athletic, healthy, Christian professional who is looking for a relationship seeks the same in a male, 30-36. Phone/bio. NYM L981.

Refined Lady Professor—Economist, WASP, 40, 2 kids, sensible, funny, beautiful, athletic, non-smoker, classical music lover. Seeks appropriate gentleman. NJ/NY. NYM T166.

Has Our Search Ended?—Very accomplished, handsome, LI professional seeks Jewish woman, 24-36, who is very attractive, affectionate, cultured and a good skier. Photo and bio necessary for reply. NYM T167.

34-Year-Old—Attractive, Jewish, professional, female, capable of commitment and family-minded, desires equal partner for lifetime joint venture. NYM L961.

Attractive, Warm, Single—White female, 40, therapist, humanist values loves theater life, travel life. Seeks gentleman, 40-50, with like values for lifelong love and friendship. NYM T163.

Handsome, Wall Street Executive—29, loves theater, dance and music, seeks a beautiful, intelligent and sensual woman for relationship. Note/photo, please. NYM T168.

Professional Male, 50—Fun-loving, sensitive, seeks adventurous, special lady in Westchester or North NJ for romance, dinner, love or something special. NYM T169.

Man, 51, Single—6'2", good shape, grown, independent children. Active in business, flexibility and money to do anything. Years of therapy and enjoyment with many wonderful women, seeks a special woman: 30's plus, single, good looks and proud of it. No children problems, flexible schedule. Important interests, evolved enough to know herself. Optimistic, sexual, still learning and risking. If you don't respond now, and then change your mind, I'll probably be still looking. My aspirations are impossible. NYM T170.

Very Beautiful Businesswoman—Elegant, refined, Oriental, late 20's, 5'7", 120 lbs., well-educated, financially stable, warm with flashing smile, former model. Seeks handsome, warm, humorous, athletic, tall, intelligent, professional man, 28-38, preferable highly successful businessman, JD, MD, DDS. Bio/phone/photo, please. NYM T208.

Lively, Slim Brunette—Jewish, PhD, young 35, seeks warm, marriage-minded, professional man. Let's share summer beaches, jazz, picnics. NYM T171.

British-Born Beauty—Creative, witty, warm MBA, 35, seeks secure, happy man, 30's, open to relationship. NYM T173.

Attractive Male, WASP—Early 60's, Ivy-graduate, small business owner, seeks a romantic relationship with a woman who has similar desires. NYM L962.

Pretty, Blue-Eyed, Blonde—Professional, 30, 5'7", Catholic, never married, non-smoker seeks sincere, intelligent, fun, dependable, Christian, professional man, 30-40, to cherish long-term. I am educated, affectionate, energetic, outgoing and level-headed. Marriage/family-minded. Note/phone. NYM T186.

Unique, Bright, Successful—Very attractive woman, 31, has much to offer marriage-minded gentleman, 31-40. No phonies. RSVP photo. NYM T187.

Never Done It Before?—It's my first ad, too. Like every female on this page, I'm attractive and slim. Enjoy NYC, outdoor escapades, overseas capital, good sense of humor. Photo, please. NYM L963.

Not A Trivial Pursuit—Attractive lady lawyer, 30, likes travel, good food and old movies. Seeks handsome, ambitious man for serious, caring relationship and silver screen edition. NYM J603.

Beautiful, Classy, Jewish Dentist—Down-to-earth with good sense of humor and high priority for marriage and family. Seeks conservative-Orthodox Jewish man, 30-36, at least 5'10". Should be a highly successful, professional Manhattanite, never-married, marriage and family-minded. Please send note, photo, phone. NYM T188.

Write To Me Last—Guys, shop around. Find the most intellectually stimulating, hilarious and scorchingly exotic, heterosexual experience in town. Then, write to me and I'll beat it! Note/photo, please. NYM L966.

I'm A NYC Lover—Dynamic, cute, petite, single, professional woman, 30, seeks single male, 27-37, for sharing, caring, serious relationship. Let's light up the town together! NYM J605.

Dear Handsome Male—Sorry you couldn't attend the ballet last week. Yesterday, I gave away show tickets, ordered sushi to go and worked all night. December's hiking trip in Hawaii was beautiful. I pictured you here; slim, athletic, confident, good-humored, supportive, irreverent, complex with your own absorbing interests. We're alike in those ways. You may be quieter, to balance my exuberance, but still capable of expressing feelings. Well, independent as I am, I still miss you. Send a note and a photo. Love, NYM T185.

Strictly Personals ads continued on next page.

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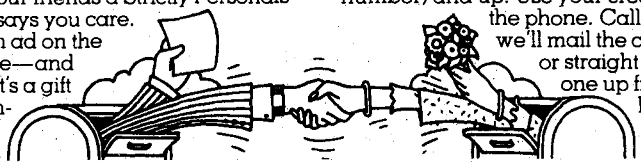

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NEW YORK CLASSIFIED

STRICTLY PERSONALS

Shaina Maidella Wanted—By sensitive, bright, witty, 37-year-old, Manhattan businessman for something more than weekends. Phone/bio/photo. NYM L949.

Fun-Loving, First-Class Lady—This feminine, soft, warm, very attractive, vivacious female who enjoys tennis, theater, travel, quiet dinners, holding hands, strolling along the beach, bicycling and the city, is looking to "dance" her way through life with caring, compassionate, sensitive, financially secure, Jewish professional or businessman of 45-52. Include phone number. NYM L1000.

Committed Christian Lady—35, slim and stylish professional, seeks man of character, 30-40. NYM J581.

My Man Is—40-50, attractive entrepreneur with sense of humor, who believes second marriages work better and is open to the possibility. Me? Much the same, but female, 36. Photo, phone, note. NYM J582.

Come Share The Wonders Of Spring—And the warmth of summer with a good-looking, bright, professional (38), blue-eyed, blonde lady, who is warm, playful, and refreshing. Interests include art, tennis, foreign film, theater, fine dining and seaside/country weekends. My Cyrano is sensitive, sincere, attractive, non-smoking, loving, likes to laugh, hug, and enjoy a "creme de la creme" way of life. Please send note/phone/photo. NYM J583.

Good-looking, Tall—Slim, Jewish male, executive, 44, 6'3", loves children, sports, boating, music, dancing, beaches, travel, sports cars and most important, good conversation. Seeking a woman 28-40, who has similar interests and is looking for a serious relationship. Letter/phone. Photo optional. NYM L951.

Successful, Handsome, White Male—37, 6', 165, blue eyes, brown hair, lives upstate NY, by Finger Lakes, enjoys sports, outdoors, sailing, skiing, wishes to meet attractive, slim, white female, 27-37, with similar interests. Photo/bio. NYM J584.

Women Say I'm Charming—Attentive, loving and kind. Health professional, 37, conservative, 5'9", non-smoking, Jewish, successful, seeks slim, accomplished lady to 32, achiever with inner beauty for friendship, love, marriage, kiddies. Photo a must. Returned. NYM T129.

Very Attractive, Sincere Professional—31, 5'3", shapely woman seeks attractive, well-kept man (30-40) for marriage. Photos returned. NYM T130.

Quality Lady Wanted—By tall, trim, blue-eyed, brown-haired, 33, youthful, sensitive, Jewish good-guy. NYM J580.

Head-Turning Celtic Attraction—37 years, Englishwoman, MBA, investment professional man with sense of humor for joint venture. Phone/bio/photo. NYM T131.

Jewish Film Producer—26, 5'8", trim, non-smoker, seeks leading lady for starring role in my life. NYM L946.

Attractive, Slim, North NJ—Professional lady, 30, warm, enjoys hiking, travel, sunsets, ocean. Seeks down-to-earth, kind, attractive, Jewish professional man (27-37). Note/photo, please. NYM J588.

Cute, Dynamic, Brunette—With captivating smile, athletic, well-educated, own business, seeks successful, Jewish, non-smoking male, 25-35, 5'10"-6'2", witty, with sharp mind and trim body, of strong character, high standards, and high self-esteem. Photo/bio/phone. NYM J585.

Just Want To Have—Fun! Romance in Manhattan. I enjoy fun and intimacy. I'm handsome, bright, sensitive, successful, self-aware, communicative, white, 40. You have similar qualities as well as a model's face, not more than 10 lbs. overweight, optimistic, down-to-earth, sensual, 25-45, and without herpes, etc. Recent photo, brief note, phone. NYM J620.

Handsome, Christian Male, 41—6', extremely sensuous, sensitive, caring, fun-loving, non-smoking, Yorkville resident, likes warm beaches, moonlight walks, quiet dinner by candlelight with champagne. Seeking an intelligent lady with similar interests, without children. Brief bio/photo/phone. NYM J587.

Italian, Handsome, 33—Seeks athletic, spirited femme ready to smile, sail, beach it, and play. Phone/photo, please. NYM T134.

Athletic Designer With Great Legs—Looks and spirit to match. I am 5'7", in superb shape. I want a gorgeous man who is fit, successful, loves to laugh, and is not afraid to cry. Late 20's-30's. Note/phone/photo; if photo is not possible, an honest description, please. NYM T135.

Attractive, Jewish Professional—38, sincere, warm, good sense of humor, interest in sports, music, films, seeks woman for long-term relationship. NYM J589.

Lively Female Entrepreneur—Also tall, slim and attractive, would like to meet tall, interesting, intelligent, self-confident, successful man, 35-45. Off-beat sense of humor a real plus. NYM T136.

Let's Paint The Town Red—I'm a professional artist of 1st-rate caliber, heart and mind; Japanese-American, 35. Friends say I'm as warm and funny as I am tall and beautiful. I've got 2 great kids, now all I need is a photo/letter/phone from a down-to-earth, successful man of character, humor and social conviction. NYM T137.

Manhattanite Man In 60's—Young, good looks, lean, active, seeks NYC woman with independence and time for music, arts and travel. NYM T153.

Dynamic, Attractive, Sexy—Classy, Bergen County, Jewish mom, 41, witty, bright, warm, magnetic smile, easy to be with, wants to enhance life and share happiness with educated, successful man, who seeks a terrific, loving partner. NYM T138.

Professional Male, 26—5'10", handsome, fun, considerate, loves sun, sports, movies. Phone/note/photo. NYM T139.

Mermaid Look—Sparkle, intelligence, independence! 29. Seeking handsome, romantic knight of strength and substance. Rescue me from the deep south, and you just might find the ideal you've been searching for. NYM J591.

Looking For Love—Jewish male, 29, slightly disabled, enjoys theater, travel, fine dining, good conversation. Seeks someone for caring and sharing. Photo/phone. NYM T140.

Chances Are—If you're divorced, successful, attractive Jewish male and seek dynamic, bright, warm, very pretty, professional, LI female, 41. Send photo/note/phone. NYM T141.

Great Catch—Stylish, very attractive, professional lady loves tennis, travel, theater, good times, sharing, laughter, cookies, 36, Jewish, 5'4", sensual, slim, real upbeat, seeks male equal, 33-45. Photo/note. NYM T142.

Living In Europe—Single, professional male, 35, seeks vivacious lady for romance and adventure in foreign land. Photo/phone/address. NYM T143.

Classy, Natural Beauty—With career in the arts. Tall, slender, softly feminine, WASP, late 30's. World-traveled, adventuresome, fun-loving, seeks sophisticated but clean living, business or professional counterpart, to share cultivated tastes, romantic, old-fashioned values, a life full of love and laughter. Bio/photo, a must. NYM J593.

Charming, Vivacious, Zany—Strong and sincere, zaftig, Hawaii-born, advertising producer interested in meeting exciting, funny, entertaining male, 40-50, filled with warmth, happiness, honesty and hugs! NYM T154.

Prominent Physician—Scientist seeks slim, special lady with whom to start new family. I offer position, prosperity, integrity, enthusiasm, wide-ranging intellect. I'm 54, 5'11", Jewish derivation, into travel, urban pleasures, academics with sideline in business. Established in South Conn., but trips to Manhattan are no problem. Bio/phone. Photo helps. NYM T145.

Sincere, Sweet, Sexy And Smart—LI woman, Jewish, petite, non-athletic, non-competitive, smoker. Are you 38-48, 5'9" or over and willing to take the risk? Note/phone. NYM T146.

MD, 31, 6', 160—seeks very attractive, thin, affectionate, friendly female, under 5'6", 120. NYM L954.

Curious, Single Businessman—33, is advertising for the first time to learn if it's possible to meet an attractive woman (25-35) who has a flair for enjoying life, likes traveling, country drives, fine restaurants and is romantic, sophisticated and articulate. I have an urbane personality, a Christian background and am 5'10", 140 lbs. Please send some details about yourself (photo appreciated and returned). NY and NJ. NYM T148.

Attractive, Intelligent, Sensitive—Woman, early 40's, youthful looks, style, actions, warm sense of humor, professional, seeks to meet caring man with many interests. Note, phone, photo, please. NYM T149.

Easily Among The Brightest—Most gifted, accomplished men in the arts, natural, appealing, 40's, witty, open, intense yet gentle, seeking slightly brilliant, intuitive, eye-fetching, trim, non-smoking, 30's, woman for a future and family. NYM T150.

Former Tennis Professional—Male, Manhattanite, 36, divorced, not just a jock, good-looking, PhD, sensitive, sensual, honest, caring. Looking for a woman with same qualities to share good times. Age unimportant. Phone/photo, preferred. NYM L955.

Adorable, Funny Dentist—With sexy eyes, seeks brainy, slim woman. 24-33, for madcap romance. Photo. NYM L956.

Sensitive White Male—32, seeks sweet lady to share experiences. Photo/note. NYM J594.

Enjoy City Living—But life is more fun with a special man to share it. I'm an extremely attractive, bright, irresistible lady, looking for a tall, trim, affluent man, 30-45, to share the finer things in life. Note/phone/photo. NYM L957.

Question Of Balance—Why are you there and I'm here? Jewish female, 31, 5'5", long, sandy-brown hair, big blue eyes, seeks male, 30-40, 5'8"to 6', who has a drop of mystery and filled with excitement. Photo/phone. NYM J595.

The Beauty Of Success—Beautiful women and successful men go together like sugar and spice. I'm a highly successful publisher *in a controversial field*, 49 years old, recently divorced, with all the accoutrements of success: townhouse in the east 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high fashion model or lovely actress, aged 21-35, would make a perfect partner. Must send photo. P.O. Box 432. Old Chelsea Station, NYC 10011.

Jewish Male, 32—Seeks warm, sincere and affectionate female. NYM T152.

Bright, Successful, Warm—Witty, attractive male, 35, 5'8", seeks professional, white female, 28-35, to share laughter, good times and romance. NYM T128.

Handsome, Irish-American Man—35, seeks perky, smart woman (26-33). Phone/photo/bio. NYM J590.

Uncritical Love Available—For gentle man with keen sense of humor. I am 28, *musician, athletic with love for the* ocean, Hardy, Thurber. A letter would be lovely. NYM T144.

Lively, Loving Woman—55, 5'10", college teacher, mid-Hudson, seeks man with sparkle in his eyes, to share the outdoors, laughter, insight and warmth. PO Box 118, New Paltz, NY 12561.

Quality Professional Woman—With child and brownstone. Considered lovely, pretty, caring, seeks family man for enduring love, 40's to early 50's. NYM J597.

Pretty, Perky, Professional—Jewish lady, 30's, non-smoker, never-married, likes movies, animals, travel, sports, seeks counterpart. Bio/phone. NYM L947.

Attorney, Minister, Teacher—Physician, mental health professional, former priest, 44 plus, are particularly compatible with me, a bright, attractive, blonde, blue-eyed, well-educated, happy, homespun, sophisticated, loving, Catholic parent, financially and psychologically secure, in Fairfield County, Ct. NYM J600.

Classical Musician/Equities Broker—Good-looking, intelligent, well-educated professional, seeking professional woman, 25-38, with similar interests. Good looks, wit, talent a must. Photo/phone/note. Metropolitan area. NYM L959.

I'm Ready—34, Jewish woman, lawyer, slim, attractive, wants to settle down. I'm a doer, lover of sunshine, tennis, picnics, and affection. I seek male counterpart, professional, romantic, athletic, with good heart, competent mind and a sparkle to his eyes. NYM L960.

STRICTLY PERSONALS

Still Searching For My Dream—She's beautiful, intelligent and a real nice person, between the ages 25-40. I'm a young 38, professional, good-looking, tall and sexy. Photo would be great, but not a must. NYM L982.

Looking For Love—Very pretty, slender, blue-eyed, blonde, (39) seeks romantic Jewish/Italian counterpart, mustache/bearded a plus. NYM L983.

Widower, Successful, Tall—Dark, handsome, 48-year-old, Italian-American, loves life, the outdoors, boating and traveling. Seeks Dolly Parton-type to share life with. Photo/phone. NYM L984.

The Very Best—Handsome, athletic, MD, mid 30's, Jewish, successful, bright, witty, warm, kind, sensitive, verbal, use to the finest, seeks partner to enjoy the good life. She must be 25-30 and have the best of mind, heart, face, form. Photo/note/phone for response. NYM T200.

Doctor, Successful, Athletic—Very good-looking, 5'10", 170 lb. and a very young 30. One of New York's most eligible bachelors is tired of running and ready to be caught. Can you cure what ails me? Looking for that very special and loving, Jewish female, 22-26, gorgeous and willing to prove with photo. I have much to offer and hope you do, too! Bio/phone. NYM T201.

Attractive, Vibrant Woman—32, seeks professional man to share learning and living to the fullest. Photo. NYM L986.

Tall, Handsome Man—31, PhD, athlete, seeks very athletic gal. Photo. NYM E576.

Who's Who Biographee—Seeks "I'm it" respondent: if you think the adventure isn't over, then it never will be. A match to my sophisticated, embraceable beauty, fitness, well-traveled, affluent, city lifestyle and kind, gracious manner, is a man with style, wit, affluence, sensuality and a generous, loving nature in a fit, Jewish, 30's-40's, non-smoker wrapping. Object: the thrill of intimacy. NYM L987.

NJ, Pretty, Jewish Blonde—Successful, medical professional, 40, seeks equally outstanding man. NYM E577.

I Love A Buxom, Voluptuous Woman!—You're sweet and attractive. I'm a handsome, professional man, 30, 6', romantic and sensitive. If you're amply shaped, let's talk. NYM T202.

Fun, Romance, Future—That is what I want to share with you! If you are a woman, who can be silly and serious, impulsive and thoughtful and wants to explore life with an athletic minded, professional man, 33, write. NYM L988.

Attractive Indian Lady—30, Ivy PhD, international professional, seeks a heart of gold. Brains and beauty will help, too. Bio/photo/phone. NYM T203.

Happy, Bright, Attractive—Jewish female, 31, looking for Jewish male, 36-45, 6' plus, who hates bars, but loves music and travel. Photo with note. NYM L989.

I Want You—30-42 female, a new relationship of mutual interest. I am a male, Jewish, attractive, successful, interesting, creative and sensitive. Letter/photo/phone. NYM T174.

Sensitive, Caring, Fun-Loving—Attractive, Jewish male, 29, 6'. Interests include: you and your interests, sports, culture, people, current events, learning things. Passions include: theater, fiction, music (rock/classical), the beach, a woman, chocolate, basketball, rewarding/fulfilling relationship. Seeks warm, gentle, attractive, intelligent, sexy, open-hearted, non-material-oriented woman, with a sense of humor. Non-smoker. Note/photo. NYM L990.

Good-Looking, Classy, Preppy—Professional, southerner, 30, in NYC often, seeks good-looking, classy, preppy, NYC female, 25-32, for weekends on southern coast, times in the city and more. Photo/note/phone. NYM T204.

Successful, Attractive Woman—Looking for a man, 45-55, who is also successful and attractive. He is intelligent, kind, sensitive, loves to hug and is strong within himself. He likes animals, loves life, is at least 5'10" and well-built. I am willing to give 100 percent to this relationship, be supportive, clear, give you space to be yourself and time to do your thing. I would like someone to share with and to love with. I am the above and want someone in my life who wants the same things I do. NYM T205.

I Hold My Torch High—Give me your lonely, romantic dreamer that yearns to breath life itself. This handsome, secure, 5'10", 160 lbs., blue-eyed guy wants to share all with under 40, together, slim gal. Photo/bio, please. NYM L991.

A Honey And A Mensch—Female, 40, fun, enjoys travel, likes loving. Seeks sincere man to share it all. NYM J611.

Can We Dance?—Young 40's lady, 5'6", well-built, intelligent, sense of humor. Good catch! NYM T192.

Never Mind Superman—I'd like to meet a regular guy. Attractive, engaging woman, Ivy-league grad, 27, seeks educated, successful, Jewish man, 25-35, who shares humanist values and who will bring lively interests to a relationship. Bio/phone. NYM L971.

Handsome, Mellow Doc—LI, PhD psychologist, 35, look younger, Jewish, athletic-build, sensitive, warm, caring, easy smile, beach lover. Seeking an attractive, intelligent, educated woman (any religion), 20-35, non-smoker. Note/phone/photo. NYM T193.

Businessman, Poet, 32—5'10", needs a gentle friend, happy, curious, witty, strong, Jewish. NYM T194.

Cosmopolitan Flair—Good-looking, warm, 35-year-old, successful, professional. Iconoclastic, creative, witty. I'm European-bred, Ivy-educated: love to travel, eat well. Dabble in writing, art-collecting. Your photo appreciated. NYM L972.

Breathes There A Man—Of worthy vintage who's willing to be a friend first and see where that leads? NYM T195.

We Smiled As We Passed In Midtown—I looked back and saw your figure is as nice as your face. You caught me looking and we both laughed. I'm tall, athletic, well-educated, very good-looking, 35, successful and worthy of your attention. Photo helpful, not mandatory. NYM T199.

Passionate, Handsome, Physically Fit—6'2", mid 40's, financially secure, looking for a gentle counterpart for some intimate and crazy moments. Enjoys travel, sailing, tennis, music, movies and dining out. Note/phone. NYM L973.

Soft, Warm, Classy—Pretty, Queens lady, 40, seeks warm, successful, emotionally supportive man. NYM T196.

Sexy Smoker—Adorable, bubbly, affectionate, artistic, fun, petite, NJ blonde, loves theater, travel, dining at Lutece, or pizza by candlelight, seeks successful, articulate, affectionate, caring gentleman with class, 45 plus, for help with Sunday Times puzzles and for lasting relationship, NY/NJ area. Photo/phone. NYM T197.

Internationally Known Attorney—Considered one of NYC's most eligible; 50, sincere, honest, kind, seeks bright, Jewish, professional, 35-42. Please be dark-haired beauty ready for relationship. Manhattan/NJ. Bio and photo gladly exchanged. NYM T198.

Tall, Handsome Man—36, family-oriented, seeks very tall woman, warm, sincere, marriage-minded. NYM L974.

English Rose—With few thorns, Scorpio, blonde, 36, 5'7", slim, seeks European/Arab for stable relationship. NYM E574.

NY Businessman, Young 40—Jewish, good-looking, first time at this, enjoys the good life, seeks a female, 25-35, to share the Manhattan life by winter and warm weekend beach by summer. Photo and phone, please. NYM E575.

I Hate Dating—This pretty, brilliant, slim, warm, Jewish Manhattan lady lawyer, 28, looking for an intelligent, fit, exciting, cute, tall, Manhattan, MD, JD, or exec, 29-35, to be my one and only. Bio/phone/photo. NYM L975.

Romancing The Stone—Good-looking adventurous, male health professional, 36, seeks attractive, down-to-earth, non-smoking lady, 20-35, who shares any of my interests in outdoor sports, photography, Mexican cuisine, and mystery. If you have a good sense of humor and upbeat outlook, maybe we can share an adventure together. Photo appreciated. NYM L977.

Attractive, Active, Caring—41, professional woman; loves the best of city life, adventure travel, sailing, river rafting; seeks an intelligent, affectionate, energetic man with a sense of humor and expertise in his own field. NYM L978.

Natural, Fair-Haired Woman Sought—Preferably tall, slim, attractive and well-educated, interested in meeting a well-educated, 32-year-old, single male, 6', red hair and blue eyes, who is adventurous and a bit preppy. Likes weekends in New England. Please reply with photo and phone. NYM L979.

Attractive, Blue-Eyed Blonde—28, loves the outdoors and candlelight dinners. Seeks romantic, successful, fun-loving Jewish man. Letter/phone. NYM T164.

Pretty Puzzle Lover—Smart, insightful Jewish woman, slim, 40, tall, seeks NY/LI man, 38-48, who is open, intelligent, successful, for loving relationship filled with candlelight, cuddling, laughter, music and more. NYM T165.

A Spring Breeze—Fresh and vibrant, witty and warm, sincere with sparkling eyes and a ready laugh. I am an attractive, athletic, self-aware woman seeking an intelligent, alive man, in his 40's or early 50's, preferably a non-smoker, who is eager to share fun, warmth and emotional support. Bio, phone, photo, please. NYM L980.

Time Life, Time Together Man—49, 6', slim, attractive, aware, sensitive with varied interests seeks very attractive, slim, sensual woman, 30-40, with similar qualities to play in the country, at the shore and on Manhattan Island. Note, photo, phone. PO Box 20570, Cathedral Finance Station, NY 10025.

Gentle, Jewish Male—35, 5'6", warm, considerate, easygoing, handsome, sense of humor, recently divorced. Photo/phone appreciated. NYM T156.

Tall, Versatile Man—Divorced 8 years, Ivy grad, emotionally and financially secure, good sense of humor, loves Manhattan, museum openings, fine food, reading, new sounds and classical music as much as Montana, fishing, ranch chow, baseball and rock, seeks bright, attractive, slim woman, 20's to early 30's, able to love and be loved, happy and secure who wants more, for possible relationship and future. Note/phone/photo if convenient. NYM T157.

Shy, Beautiful Lady—30, divorced once. Very athletic, owns luxury co-op in Manhattan, has income, looking for eligible man to marry and have children. Phone/bio/photo. NYM T158.

My Ex-Husband Says—I'm more attractive, more lively, more interesting, a better cook, run a better business than most of the women he meets now. He says any successful man, over 50, who doesn't respond, isn't very bright. NYM T159.

Blonde, Green-Eyed Female—25 years old, 5'5", 110 lbs. Looking for an Italian-American man who is single and successful, for marriage. Photo, please. Will exchange. Ciao! NYM T160.

Can We Talk?—If you are before or past your mid-life crisis, can deal with your guilt, ex-wife and your kids and you are ready for a real relationship with a very successful, little crazy, bright, pretty lady, mid 30's, who gives great laugh, send note/photo/phone. NYM T161.

Winning Smile, Great Body—Pretty, brunette WASP, mid 30's, successful businesswoman of independent bent, seeks warm, fun-loving man for long-term, loving relationship. I love New York and enjoy sports, museums, dancing and theater. NYM T162.

ANNOUNCEMENTS

Dear Lorrie—Thanks for taking a chance on me. If only the timing were better! When you return from the Underground, I would love to see you again. G.I.B.

To My Best Friend, Dottie—Although we don't see each other much, I still have you on my mind always. Have the greatest birthday. I love you lots, Kathy.

Wanted: Scrabble Partner—For expert player. Upper West Side only. NYM L993.

Maria E.—Congratulations on graduation. Love George.

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Pre-War Gem—E. 20's. Large studio, dressing room, wood-burning fireplace, separate kitchen with window. Low maintenance. $400. $135,000. No brokers. 24 hour elevator operator. 212-686-0023.

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Nantucket Island—Prime house rentals and sales. 2 week minimum starting at $1,000 per week. The Maury People. Open 7 days a week. 617-228-1881.

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Dix Hills—Tennis court, 4 bedrooms, July/Aug. $2000/month. 516-499-2654.

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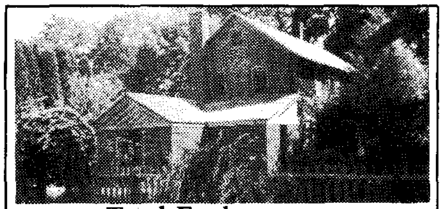

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COMPETITION NUMBER 535

BY MARY ANN MADDEN

L

DROPPING IRON

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MAKING A RESERVATION FOR MY DINNER WITH ANDRÉ

ABBOTT AND COSTELLO MEET

Above, prequels. Competitors are invited to invent the title for a book, film, song, or play to which a familiar title is the sequel.

Results of Competition 532, in which you were asked for punned or mangled names to suit the title of a familiar film.

Report: Well, yes. And for your brother? In case he forgot to enter? No one did. Forget to enter. Thousands of these. Obviously, many single, double, and triple duplications. So please do not mind if you see one or two names supplied by you without ascription. It was not possible. Reading these took ten days. Collating, three. I am extremely old. Now. Repeats: "Guess Who's Coming to Dinner," written by Truman Compote and Isaak Dinersen. Add'l dialogue by Rose Flanken. Starring Pita Fondue, Mr. Tea, Robert Donut, Ed Bagely, Jr., James Cocoa, Pâté Page, Meredith Baxter Béarnaise with Errol Flan as George Armstrong Custard. Music by Entrée Previn. Title song by Eatie Gourmet. "Animal House," with Len Caribou, Stockyard Channing, Placido Flamingo, Miss Piggy Lee, Britt Eland, Monkgomery Clift, Rhesus Stevens, Perry Cowmoo, Sam Guanomaker, Tania Elk, Klaws Kinski, Ellen Barking, and Dik Dik Powell. Music by Huey Newt and the Gnus. "The Incredible Shrinking Man," with Mini Pearl, based on the book by Tobias Smallett. "The Birds," with Ali Macaw, Starling Hayden, Egret Mimieux, Mia Sparrow, Loon Chaney, Jr., Emu Sumac, Walter Pigeon, Donald O'Condor, Lee Jay Cobb, Owliver Hardy. Produced by Ray Stork and Sparrows Skouras. Based on a book by Jean Cockatoo. Directed by Drake Edwards and Ingmar Birdman. "The Old Man and the Sea," with Marlin Brando, Joan Crawfish, Pier Zadora, Paul Anchor, Buoy George, written by Preston Sturgeon, directed by Squidney Lumet. "A Passage To India," with Curry Grant, Rupee Dee, Roy Rajahs, Krish Krishnaferson. Flint Eastwood in "Firestarter," with Rhonda Flaming, Burnt Reynolds, Mary Kay Blaze, David Burney. Written by Firedoor Dostoyevsky and directed by Arson Welles. Doorman Lear and Room Arledge present "The Apartment," starring Charles Brownstone, Gary Co-oper, Lobby Benson, Madeline Condo, Bed Midler, André Couch, and Chair.With Ray Millandlord. Produced and directed by Hal Roche. "Psycho," with Robert Yung and Batty Davis. Directed by Alfreud Hitchcock. "Reds," presented by Stanley Rubrik with Cyd Cerise, Coral Channing, Carmine Miranda, Claudia Cardinal, Polly Burgundy, and Warren Beety. Based on the novel by Joseph Comrad. Screenplay by Ilya Kazan. "The Mummy's Curse," with Jennifer O'Nile, Pharoah Fawcett, Egyptsy Rose Lee, and the Keystone Cheops. Thank you and good night.

First Prizes of two-year subscriptions to "New York" to:

"10," starring John 4-sythe and 9-er Foch, with Regis 2-mey and Helen 12-trees. Introducing Rin 10-10 the 1-der dog.
Ron Green, Somers, N.Y.

Jill Kleeburgh, Sisley Tyson, Dali Parton, and Jane Wyeth in "Artists and Models."
Michael Giordano, Florence, Ala.

Runner-up Prizes of one-year subscriptions to "New York" to:

"Suspicion," with Jane Whyman, Noel Howard, Whendell Corey, Rory Calwhoun, and Fred Whereing and the Pennsylvanians.
Henry Steiner II, W. Hartford, Conn.

Alexander 25¢ presents "$" with 1¢ Marshall and Neil 10¢mond. From the poem by Ezra £ Directed by Mike 5¢5¢5¢.
Abby Leichman, Yonkers, N.Y.

And Honorable Mention to:

"I Am a Camera." Screenplay by F. Stop Fitzgerald, based on a book by Helen Gurley Brownie, starring Dyan Canon, Luciano Paparazzi, Angela Lensbury, Esther Rollei, Polaroid Negri, with Tele Savalas as "Kodak." Directed by Harold Prints.
Joan Wilen, N.Y.C.;
Larry Hodges, Mitchellville, Md.

Wilfred Hyatt White, St. Regis Toomey, Hilton Berle, Harley Granger, Pierre Zadora, Ann Sheraton, Carlton Carpenter, Marriott Hartley, and Plazada Domingo in "Grand Hotel."
Sandra Shaffer, N.Y.C.;
Chris Doyle, Burke, Va.;
Robert Carpenter, Fairfield, Conn.

Barbara Mandrill, Donna Macaquenie, Della Rhesus, and Capuchine in Gower Chimpion's "Planet of the Apes."
Morris Gottlieb, N.Y.C.

George C. Scottie, Collie Dewhurst, Eleanor Barker, Dogmar, Mai Setterling, Terrier-Thomas, Boris Karlarf, Leash Larue, Jacqueline Basset, Deborah Cur, and Prynce in "Dog Day Afternoon," written by Garçon Kanine and Bernard Malamute. Directed by D.W. Griffon. A David Beagleman production.
Sharon Kramer, N.Y.C.; Roger Sharp, N.Y.C.
Pat Nazaroff, Atascadero, Calif.

Mr. Tee, Raymond Mashie, Larry Birdie, Howard Duffer, in "Caddyshack," written by Beatrix Putter.
Craig Wolfson, Spring Valley, N.Y.

"Topper," starring Martin Milliner, Gene Beret, Helmer Berger, Topi Hedren, Glenn Cloche, Deanna Turban, and Kim Derby. Screenplay by Fedora Dostoyevsky.
Victoria Black, Washington, D.C.;
Dal Norris, Rockville, Md.

Carmen Caballero, Gaucho Marx, Jockey Cooper, and Mountie Wolley are "The Four Horsemen of the Apocalypse."
Steve Morgan, Austin, Tex.

Dinner de Laurentiis presents "Alice's Restaurant," with Sandra "Maitre" Dee, Tallulah Banquette. Special appearance by Rin-Din-Din.
Barry Bellinger, Washington, D.C.

"Young Dr. Kildare" with Guy Medicine, Illka Chase, and Nat "King" Cold. Directed by Flu Ziegfeld. Book by Robert Pain Warren.
Penny Boardman, Wayne, N.J.

Ricotta Montalban, Claudette Colby, Gruyère Garson, Barbara Edam, and Ben Bleu in "Mousetrap."
David Titus, Chelsea, Mass.

Paul Mazurka presents "A Chorus Line" with Ted Dancin', Pas-de Deux Astin, Ilka Chassé, and Polka Negri.
Gary Tutt, Duncanville, Tex.

"How the West Was Won," with Tepee Hedren and Jack Colt, written by George Bernard Squaw. Score by Ludwigwam van Beethoven.
Charlotte Levine, Scottsdale, Ariz.

Olivia de Havoline, Barbara Bel Gettys, Maximilian Shell, MacKenzie Phillips 66, and Lorenzo LeMans in Arthur Pennzoil's "Grand Prix."
Marc Doyle, Burke, Va.

"Bonjour Tristesse," starring Moana Freeman, Cry Grant, and Robert Morose, with Jane Keen, Entreat Williams, Blossom Teary, Franklin Pangburn, Lucille Bawl, Sobu, Mourna Loy, Sad A. Thompson. Music by Sigh Coleman. Cars by Hurts. Tech. director (football scenes), Weep Eubank.
Tom Morrow, N.Y.C.;
Jay Tischenkel, N. Miami, Fla.

Angela Lancebury, Vanessa Redbrave, and Irene Papoose in "Apache," directed by Martin Squawsese.
Scott Martinson, Wheaton, Md.

"Talk of the Town," starring Gab Hunter, Schmoozie Kurtz, Yenta Berger, Eddie Banter, and Stoolie Wilson.
Heidi Hausman, Los Angeles, Calif.

Florins Ziegfeld and Mike Nickels present "Three Coins in the Fountain," with Robert Dinero, Guilder Radner, Hume Kronen, Rupee Dee, Eva Marie Cent. Written by Clifford Owedebts, music by I.R.A. Gershwin and directed by Richard Attenborrow.
Wendy Gottlieb, McLean, Va.;
John Conti, Boston, Mass.;
Elise Amorosi, Larchmont, N.Y.;
Neva K. Rose, Houston, Tex.

"Phffft," starring Geraldine Phffftzgerald, Marianne Phffftfull, Minnie Maddern Phffftiske. Music by Phfffts Domino. Written by Jules Phffftfer.
Mary Jo Bohr, Chicago, Ill.

"Slap Shot," with Gregory Puck, Goalie Hawn, Skate Smith, Hatrick O'Neal. Written by Rink Lardner, Jr.
Albert C. Hurwit, M.D., Hartford, Conn.

B. B. Andersson, Carbine Miranda, Barbara Stenwyck, and Richard Mauser in "Four Guns to the Border."
Mary Corrigan, Pawtucket, R.I.

"Latin Lovers," starring Brenda Vaquero, Keefe Barzil, Gaucho Marx, Bola Negri, Irene Pampas, and Bolivia Newton-John.
Lottie Lisle, Alexandria, Va.

Norma Tealmadge, Mallard Powers, Eider Lupino, Dieter Borscht, Marcello Minestrone, Bill Bisqueby, and Gumbo Marx in "Duck Soup."
Debra Morgan, Austin, Tex.;
T. Nash, Winston–Salem, N.C.

Audi Murphy, Fernando Le Mans, Melina Mercury, and Sentra Berger in "The Car," written by Mario Peugeot and directed by Auto Preminger.
Greg Gottlieb, McLean, Va.

Stanley Cuebreak presents "The Hustler," with Raymond Massé, Tallulah Bankshot, Snooker Lanson, Leslie Carom, and Marty Feltman.
Tony Roeder, Silver Spring, Md.

Orison Welles, Kyrie Dullea, Ave Maria Alberhetti, and Slim Psalmerville in "Count Your Blessings." Chor. by Agnus Dei Mille and directed by Arthur Paean.
Brian Bracey, Burke, Va.

Fred Cinnamon presents "A Man for All Seasons," written by Anise Nin and starring Pepper Laurie, Delores Dill Rio, Minty Wooley, and Baby Rosemary.
Ben Gottlieb, McLean, Va.

The Shoebert Organization presents "They Died With Their Boots On," starring Tovah Feldshoe, Shirley Boot, David Sole. Written by Boots Tarkington and Horton Foot, directed by Vincent Shoeman.
Bob Burke, N.Y.C.

Efrem Cymbalist, Akim Tambouroff, Richard Bassharp, and Key Lute are "The Boys in the Band," written by Jules Fifer and directed by Gene Sax.
Debbie Bennett, N.Y.C.

Fez Parker, Mary Tyler Moor, and Barbary Benton in "Casablanca," written by Vera Casbahry. Underwater sequences by Jacques Couscousteau.
Jonah Schwartz, Stamford, Conn.

"On the Waterfront," starring Pier Dullea, David Buoy, and Eva Marine Saint. Music by Dock Severinsen. Based on a book by Eau Henry. Directed by Louis Mal.
Lisa Schwarzbaum, N.Y.C.

A Paramount Picture. Erich von Stoweheim presents "Ski Lift to Death," with Maria Aspenskaya, Walter Sleighzak, Frankie Avalanche. Also in cast: Fess Parka, Leigh Snowedin.
Ron Fishbein, Gaithersburg, Md.;
Ed. Dept., Palm Springs Life Mag., Palm Springs, Calif.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 535, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by June 17. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the July 22 issue. Out-of-town postmarks are given three days' grace. ■

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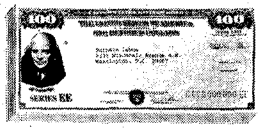

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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 Rattles the gossips. (8)

8 To know is appropriate at first, but it only leads you to the doghouse! (6)

9 Command one to ventilate the flying-boat? (8)

10 Suffers relations? Guardsmen can manage it on their heads. (8)

11 Measure of drink that is given to Scots guide . . . (6)

12 . . . and here's how to order pig for his breakfast! (8)

13 Not in correct sequence, and without qualifications either! (8)

16 Heavenly article to put on cake. (8)

19 Give out Diana's small change very nearly. (8)

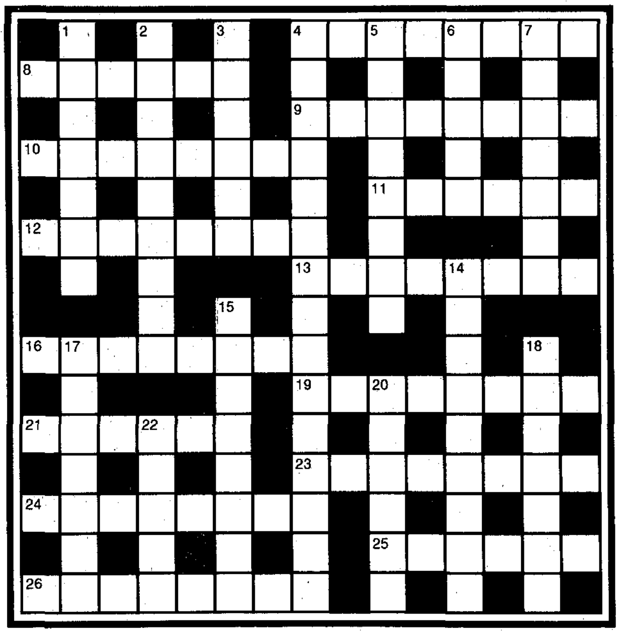
21 Two charges cause both depression and an indication of encouragement in Spain. (6)

23 Abandon a scheme for the tattoo. (8)

24 Tap out the message: Foes shot! (4, 4)

25 Good period to have games of tennis causing unexpected defeats. (6)

26 Won't news be released of places like Milton Keynes? (3,5)



Down

1 Grow elaborate? (7)

2 The kind of screaming part you'd expect Lucky Jim to play? (5, 4)

3 Put this out, then lost consciousness. (6)

4 Amendment made to speech on moving? (6, 2, 7)

5 Call off boar crashing against barrier! (8)

6 Legal proceedings can cause so much trouble. (5)

7 Hock—his 'n' hers blended but not finished off. (7)

14 In brief there's only a bit of pork in sandwich. (9)

15 Want some entertainment? Here's how to succeed with teams in giving it. (8)

17 Order to interrupt the din can still be offensive. (7)

18 Of course you can turn it into ropes, thanks! (7)

20 Show great endurance at the dance? (3, 3)

22 It wouldn't be right for them to play if one over the eight. (5)

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'GOING FORMAL': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Natty

7 Did a gardening job

11 Tubby

14 Peace, in Ponce

17 Kin of propane

18 Rodgers and Hart musical?

20 Ouse tributary

21 Wilder play, with "The"?

24 Fleur-de- ——

25 Picasso prop

26 Silent sufferer

27 Fussy excitement

28 Star quality

30 Secular

32 Allows

34 One of the Beerys

36 Afternoon letters

38 Shady lady

40 El ——

43 Suspects' defenses

47 Guck

48 Mussorgsky opera?

52 Ending for pat or par

53 —— oblige

55 Braced oneself

56 Chekhovian uncle

58 Nazi ideal

59 Ruth's in-law

61 Instill jubilation

63 The original "Funny Girl"?

67 Actress Skala

68 Silkworm

69 Miles of the movies

70 Facial features

72 Chiang's foe

75 Impresario Alexander

78 Notorious outlaw?

84 —— -of (not previously known)

86 Apollo 14 astronaut

87 Prevention quantity

88 Profit from error

89 Place in a crate

92 Tennis ploy

95 Father of Abner

96 Fairy tale princess?

99 Shoshonean prefix

100 Habitual user

102 Ugandan first name

103 Wen

104 Doggy-bag bit

105 Bolts' go-with

107 Process the flour

110 Fly high

112 Big drink

115 Between tic and toe

118 Card-game authority

120 —— Lama

124 Keats's was Grecian

125 Ali Baba's foes?

129 "—— Ape": Sedaka song

130 Conrad opus?

131 Small ring of color

132 Kind of Buddhism

133 Bedpost finial

134 Sp. matrons

135 Homeric sage

Down

1 Companion of dem and dose

2 Neighbor of Adak

3 Greek letters

4 Jury lists

5 Name on the A-bomber

6 NBA official

7 Arlen and Lloyd

8 Nostalgia item

9 Oust

10 Oxford tutor

11 Vendetta

12 Chef's protection

13 Tea: Fr.

14 Word on a door

15 Diva's number

16 Gusto

18 —— off (postpone)

19 RR stop

22 Academy Awards

23 Zero altitude

29 Windy City, informally

31 Native Nigerians

33 Picturesque

35 Tidbit for Dobbin

36 Less affluent

37 Ahab's quarry?

39 Frankfurter

41 Brainpower abbrs.

42 Up for payment

44 Lew Wallace novel?

45 Death Valley's county

46 Remain

47 Grace, in Bonn

48 Bolivian river

49 Suffix with comment

50 Before tasse

51 Lyricist Green

54 Roman hearth god

57 "Exodus" hero

60 Rhyme scheme

62 Workbench device

64 Eternally

65 Give, as thanks

66 Culbertson, et al.

71 Call —— (stop work)

73 Louisa May

74 "—— Billy Joe"

76 Above: poetic

77 Manacle

79 Modern Persians

80 Like Bo-Peep's sheep

81 Leopold's codefendant

82 Photostat

83 Czech martyr Jan

84 Arm bone

85 Require

90 Application abbr., for some

91 Scoundrel

93 Reddish brown

94 Bismarck

97 Hall of Fame Giant

98 Facsimiles

101 G.I.'s branch

104 Speechifies

106 Razor sharpener

108 "Do —— a Waltz?"

109 "To —— more perfect union . . ."

111 Antarctic cape

112 Exam

113 Impulse

114 Partner of 64-Down

116 Longfellow town

117 Dancer Charisse

119 Brown or Paul

121 Hood's goods

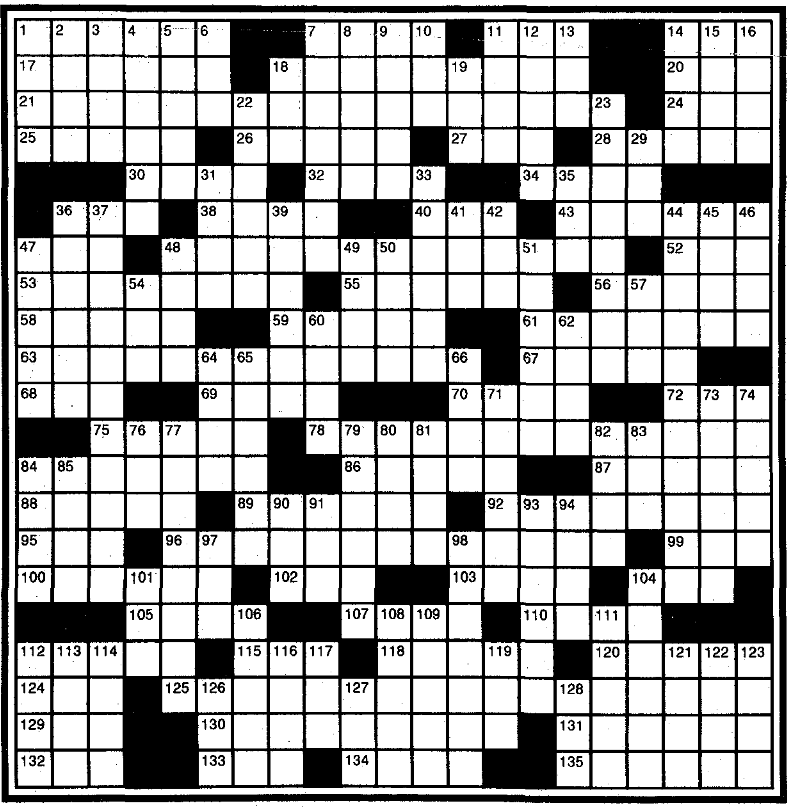
122 A Guthrie

123 Munich's river

126 Barcelona bravo

127 Familiar nightwear

128 Stood for office



Solutions to last week's puzzles appear on page 132.

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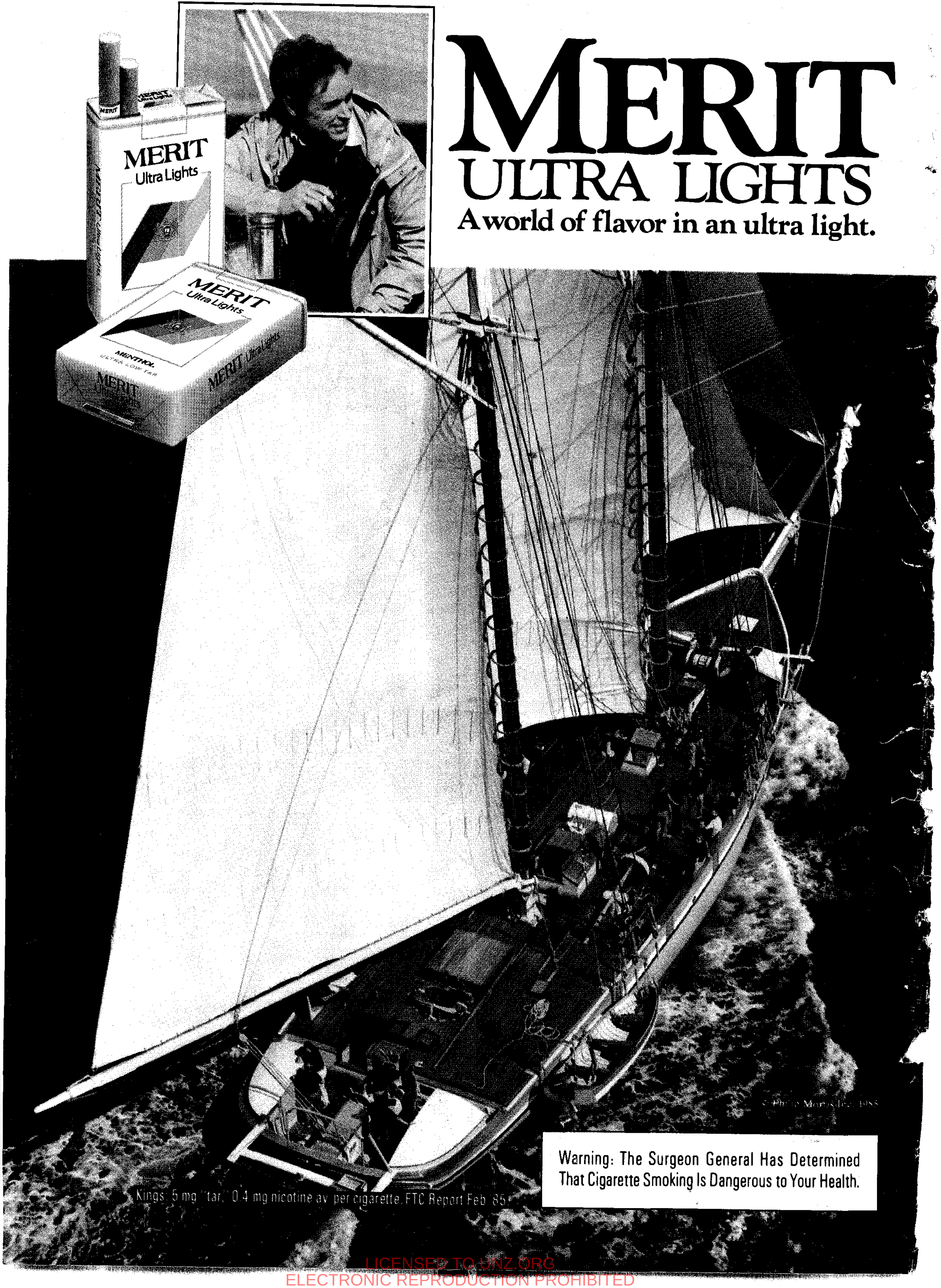
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